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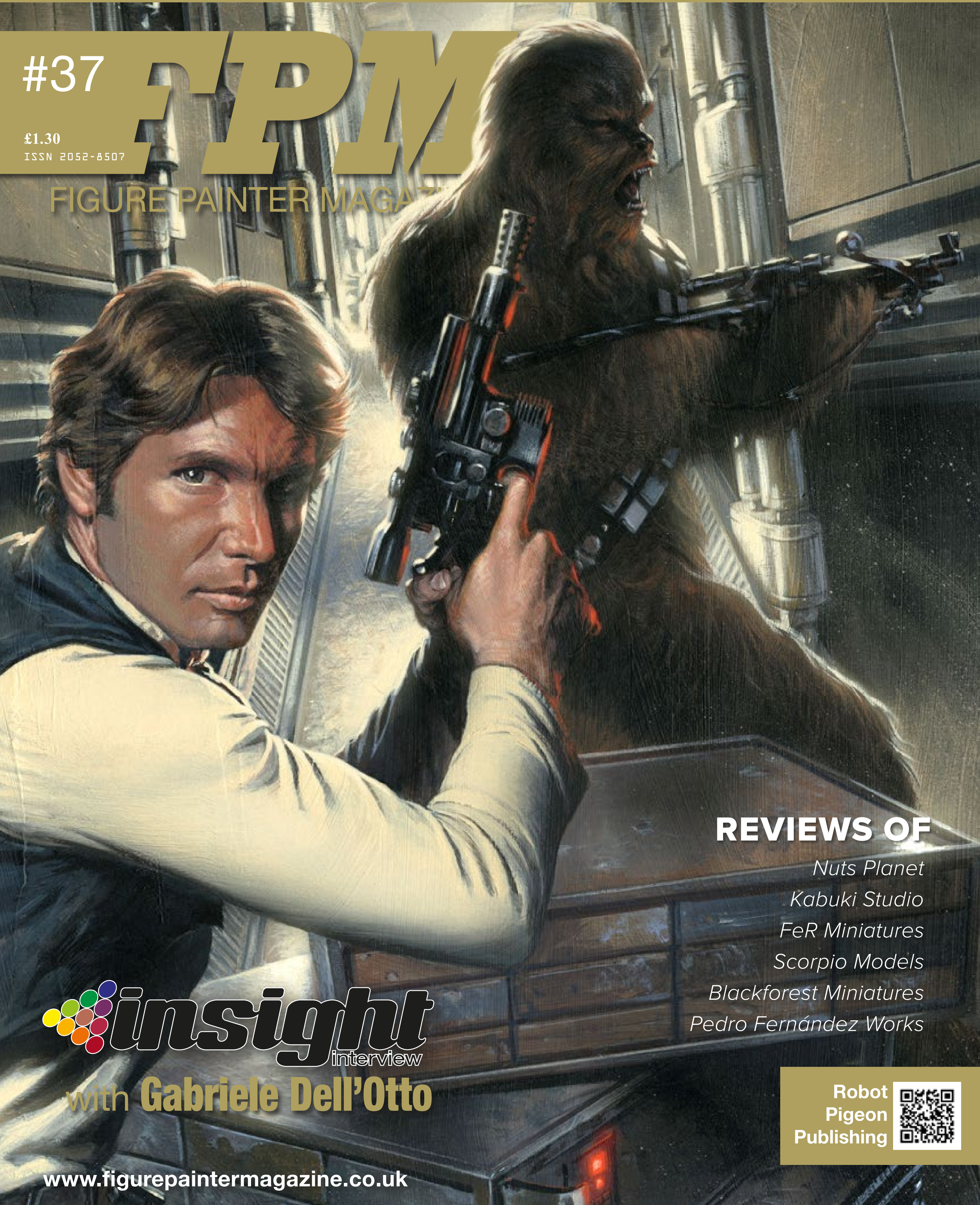

REVIEWS OF

Nuts Planet
Kabuki Studio
FeR Miniatures
Scorpio Models
Blackforest Miniatures
Pedro Fernández Works

insight interview with Gabriele Dell'Otto

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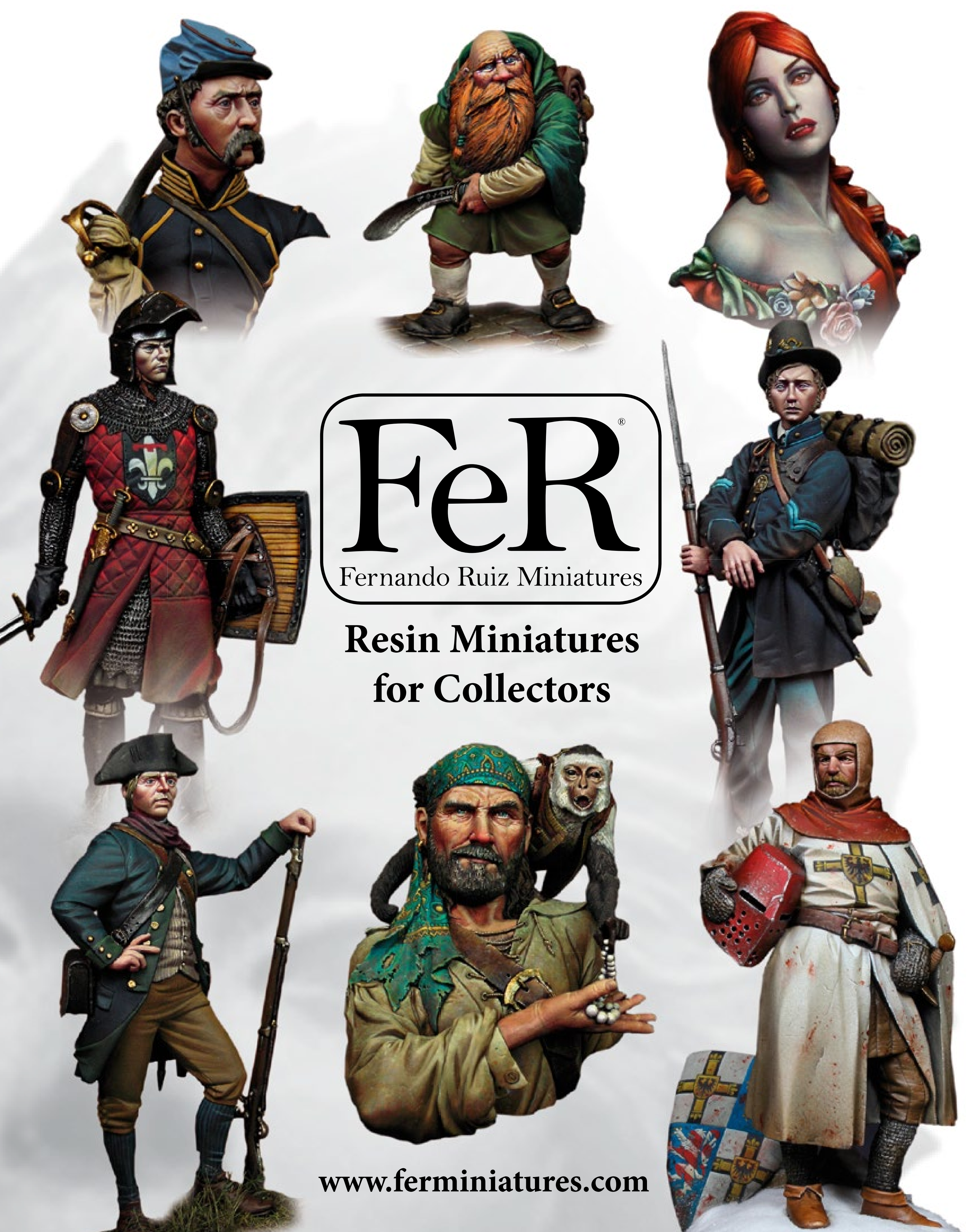

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EDITORIAL

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Joan Carles Ros Megan

Welcome to Figure Painter Magazine issue 37.

Things move quickly and we've got a lot happening in the coming few weeks. SeminART is all sold out and we're really looking forward to heading down to Cardiff with Fernando Ruiz for the first of many painting seminars with the top artists from all over Europe. Initiative Magazine issue 1 will be released soon after. The guys over at IM are all busily crossing the I's and dotting the T's, so the proofing team will have their work cut out. The FPM web page will be undergoing a major overhaul to make room for Initiative Magazine. We have also introduced the new prize for the best painted miniature posted on the FPM facebook page. From now on, winners will receive an exclusive FPM paint palette, something I'm really pleased with. Then, of course, there is this issue of FPM. It's packed with tutorials that will suit everyone's taste. We also have a load of reviews as well as all the usual articles and a pretty special insight interview with a comic and miniature concept artist who paints for the likes of DC, Marvel and LucasFilm...none other than Gabriele Dell'Otto!

Shane Rozzell, Chief Editor

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Ian Succamore
Marko Paunovic

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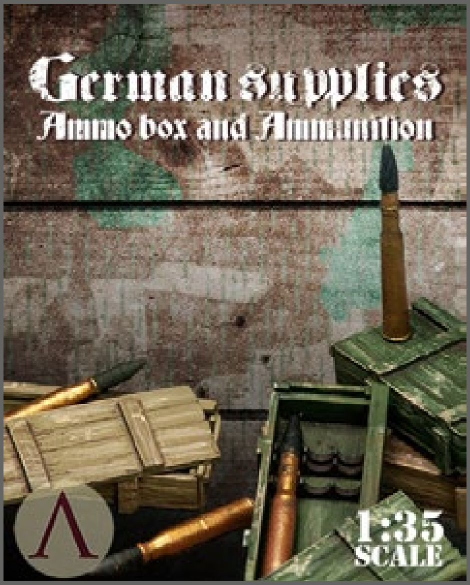
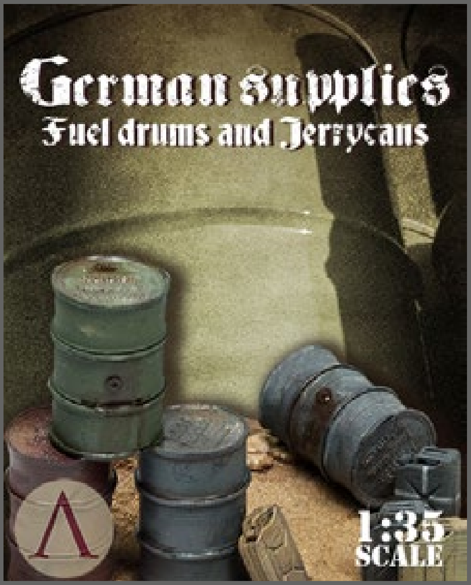
SCALE75

Scale75 has released two new accessories sets for their 'Warfront' 1:35 scale range of figures. The two sets are both German based; one includes 2 fuel drums, 2 damaged fuel drums, 2 jerry cans (early war type) and 2 jerry cans (late war type). The second contains 88mm ammo boxes and ammunition including 2 closed boxes, 2 open ones and 3 shells.

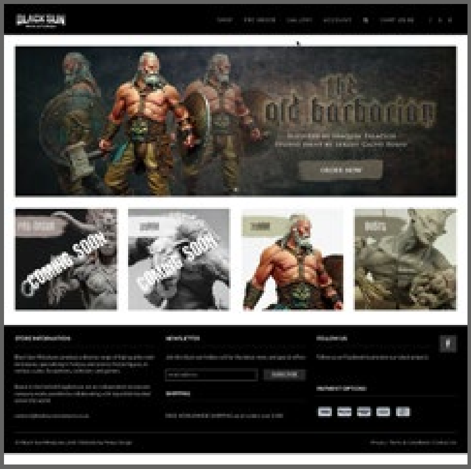
They retail for 8.3€ + IVA and can be found here.

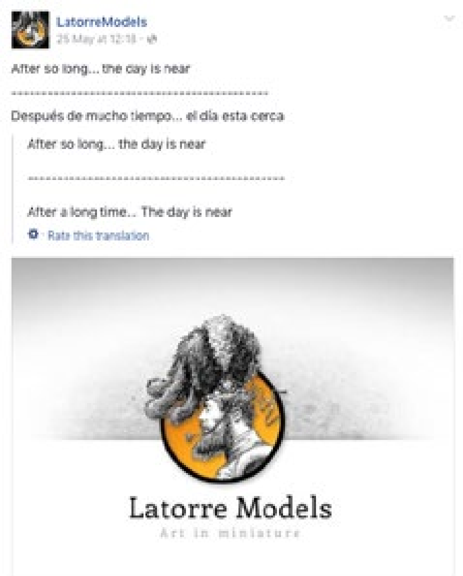

German supplies
Ammo box and Ammunition
1:35 SCALE


German supplies
Fuel drums and Jerrycans
1:35 SCALE

BLACK SUN MINIATURES

It's been a while, but finally it's here at last. Dark Sun Miniatures has opened their website and we can now get our sweaty mitts on their miniatures. Only two 75mm minis and one bust are available so far (at the time of writing this), but more will follow soon. Click the image below to be taken there. ☺


BLACK SUN
the old barbarian
COMING SOON
COMING SOON



LatorreModels
25 May at 12:18 ·

After so long... the day is near

Después de mucho tiempo... el día esta cerca

After so long... the day is near

After a long time... The day is near

Rate this translation

Latorre Models
Art in miniature

The rumour mill is strife with speculation as this rather cryptic post was made on the 25th of May. Are Latorre Models going to open their doors once again? I certainly hope so. There was also a google docs questionnaire going around asking which of the previously released models would the painting public like to see.

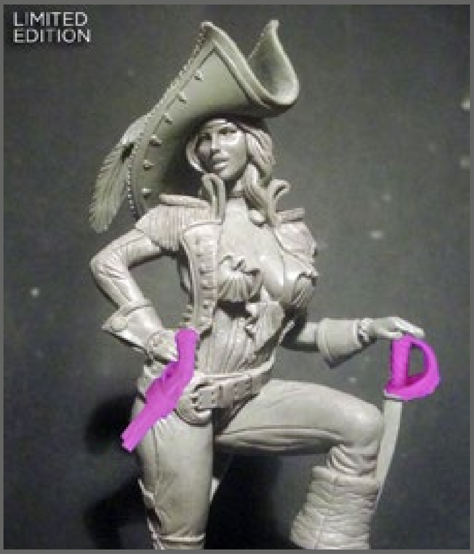
Anyway, that's all that we know for certain, but as soon as we find out more we'll let you guys know here and on our facebook page.

If you want to leave your own comments on the post click here.

Anne Bonny soon available to order

Kabuki Studio will soon have their limited edition 75mm Anne Bonny miniature available for pre-release ordering. This version will come with a pistol and alternate sword hilt, with the Jolly Roger emblem. The box art is being painted by Sergio Calvo Rubio.

To grab yours, click here.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by Davide Rainone

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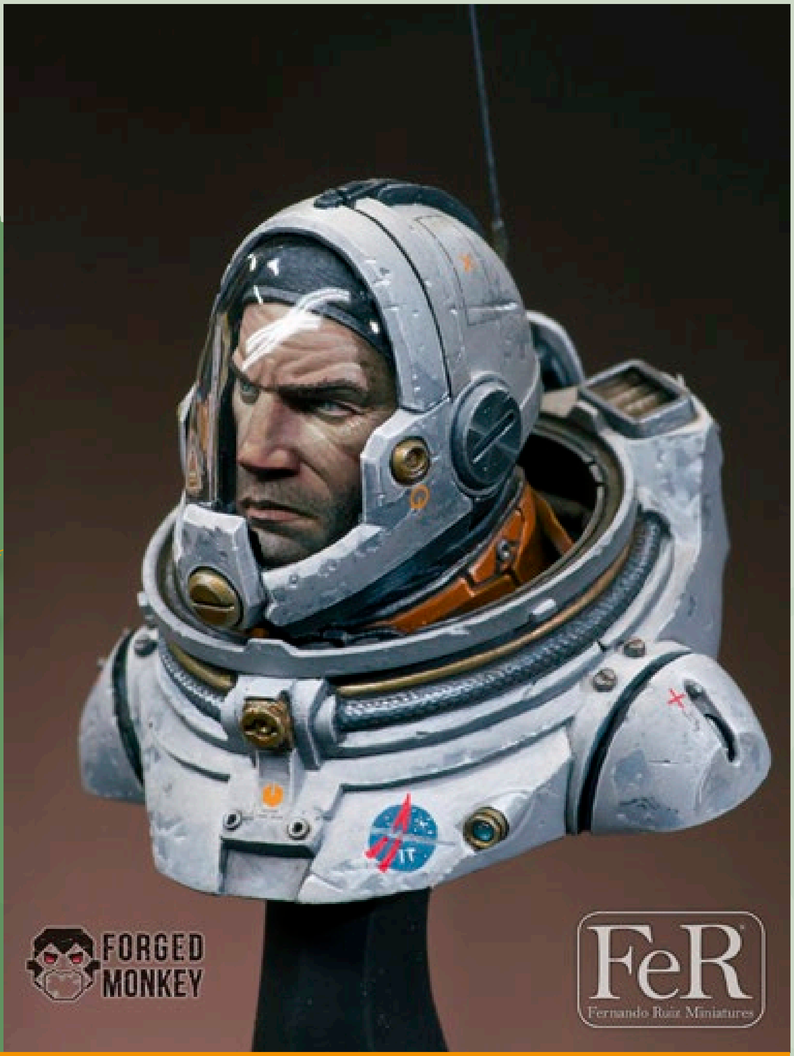


FeR Miniatures' Major Tom

FeR
Fernando Ruiz Miniatures

Everything began, as it so often does, with the dreams of a child. I was (and in some ways, I still am) one of those kids watching airplanes with admiration, imagining I was a pilot. From airplanes, I later dreamed of becoming an astronaut and then far more after watching Star Trek on TV. I still love all of that, even if now it's clear I will never be a Top Gun. Those dreams are always there in that little corner of our brains where, now and again, we look at them and smile.

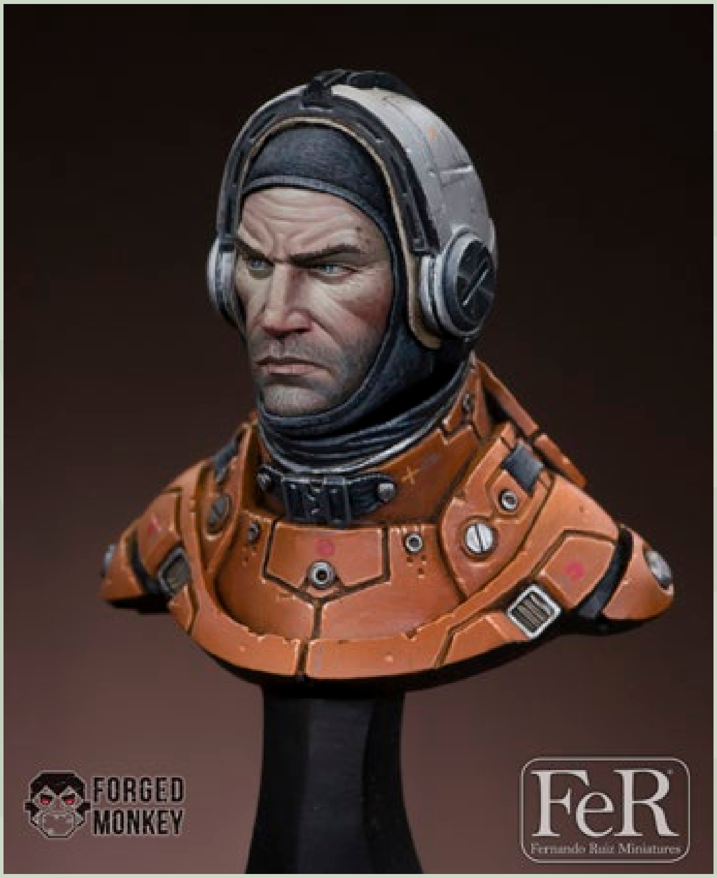
For me, Star Trek is much more than a TV show. It was inspiring and when some years ago I had the chance to visit the Smithsonian Air and Space Museum in Washington and see aviation history's most famous airplanes, old NASA technology and space pods and I saw the starship Enterprise from the original 1960's TV series — well, I was like a child on Christmas morning.

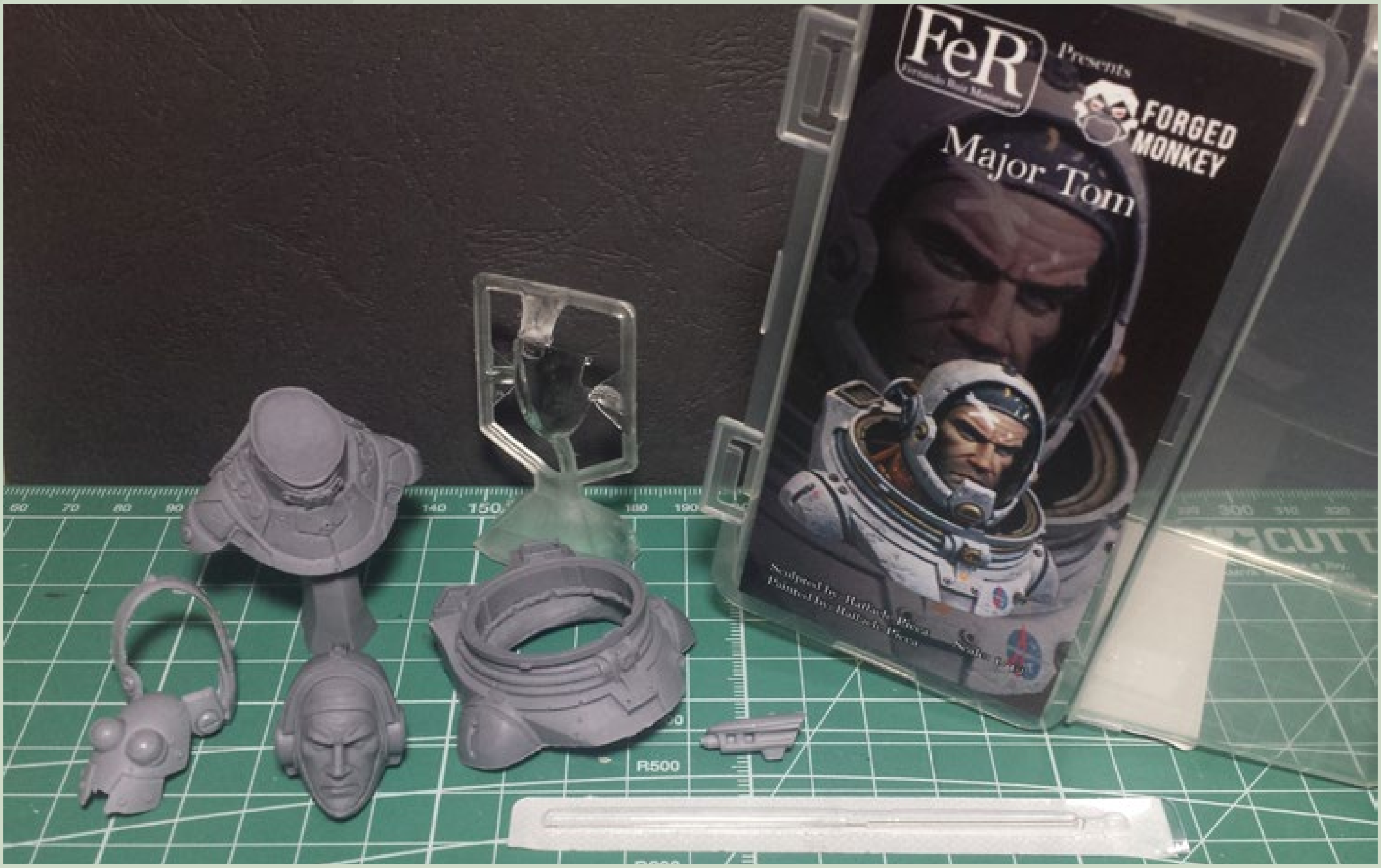
Being a figure painter I would love to express my passion for aviation and space exploration by painting a miniature, but the subject has been very scarcely delved into by sculptors (until a few months ago, at least).

It was after the summer of 2015 that Raffaele Picca showed on his facebook page his early work in progress images of a new bust, an un-named astronaut. Then at the 2015 Monte San Savino show, Raffaele finally unveiled the finished sculpt, followed by the news that FeR miniatures were to produce the bust for the market. You cannot imagine my joy, the day had finally come!

After Raffaele did a few minor modifications to his initial project, the astronaut bust was finally cast, packaged and ready. It arrived on the FeR webstore almost at the same time as the sad news of the death of a great artist, David Bowie, so the bust's name—Major Tom! I thought this a very nice way to pay tribute to him and his song 'Space Oddity'. After this very personal introduction, let's talk more in depth about the bust itself.

The box is the classic clear plastic package FeR Miniatures usually uses. Inside it, the resin kit counts 7 main pieces with one optional piece, for a total of 8 components. These are protected by 3 different sized plastic bags and a layer of foam to keep them secure.


FORGED MONKEY
FeR
Fernando Ruiz Miniatures

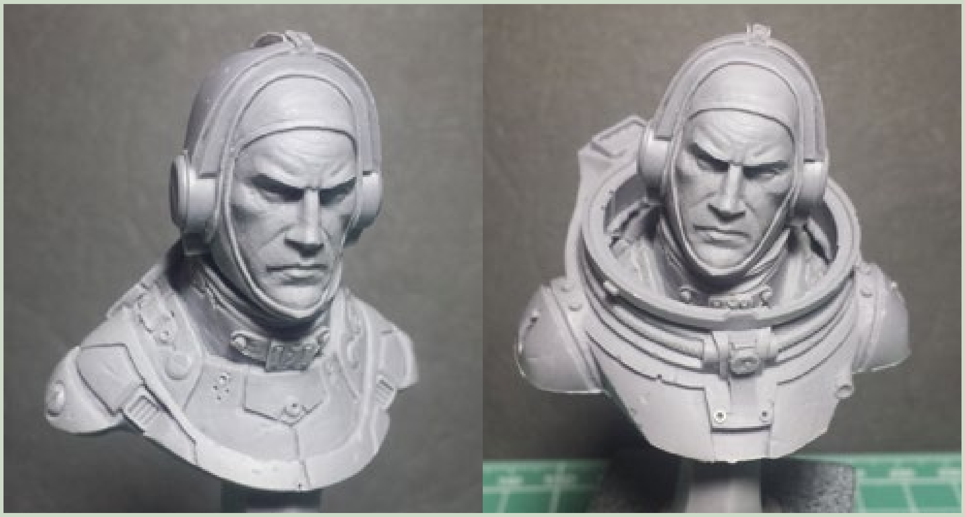

FeR
Fernando Ruiz Miniatures
Presents
FORGED MONKEY
Major Tom
Sculpted by: Raffaele Picca
Painted by: Raffaele Picca

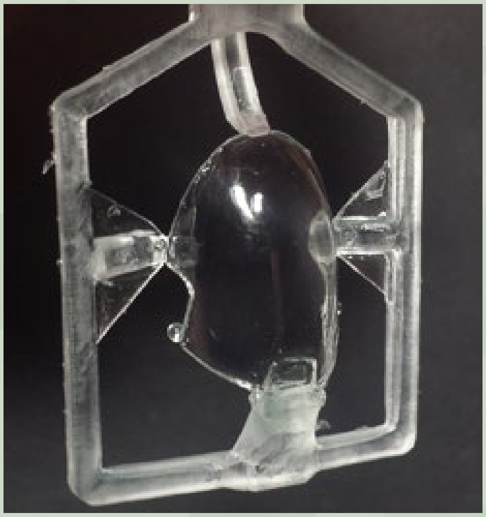
The main body has an integrated plinth stand and over this, the outer space suit fits perfectly. The inner 'armour' suit has lots of details that a space suit should have, so I think that if you wanted, you could use it alone to make a different character. Both the inner and the outer suit have lots of very nicely sculpted details, from plaques to bolts, metal tubes, etc. There are lots of scratches already done over the model that will aid in giving a very nice weathered look.

The head is very cleanly sculpted and cast and it fits well in to the neck. I very much like Tom's facial expression and it can be adapted to almost every nationality a painter wants to make him. In fact, there are no flags sculpted directly on the suit, leaving the painter free to decide.

The helmet's frontal part fits perfectly to the head and is complete with a transparent plastic visor, which is a very nice touch of style! Here is the optional piece, a full armoured visor with two lens as eyes. The final two pieces are components that attach to the space suit on the back and what looks like an antenna made from a hypodermic needle. This is sealed independently and fits the purpose perfectly.

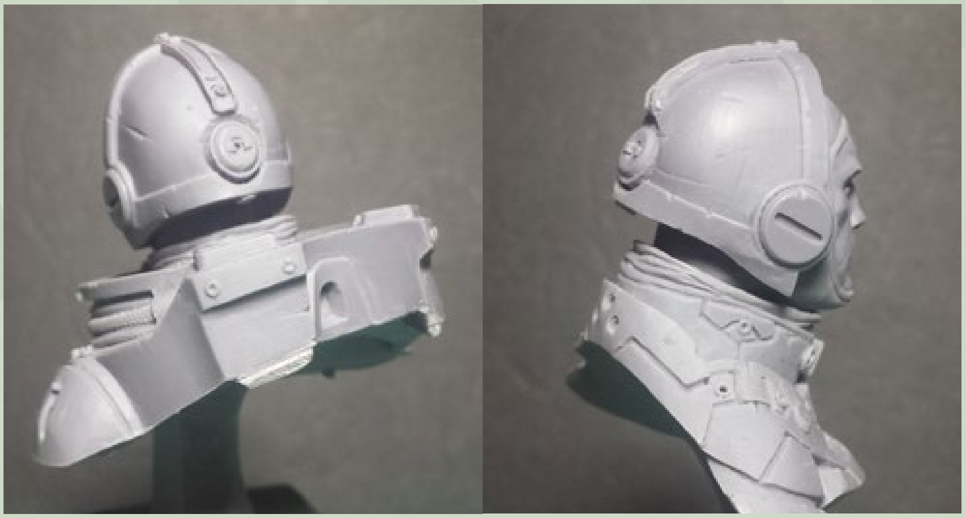
Each part is quite clean and sharp, but a little bit of cleaning work is required on the edges in order to remove some resin flash. The only area that requires more work is under the back of the space suit, where two little resin gates have to be removed. Anyway, no mould lines or holes are visible. In the end, I am very happy about the cast.





It is obvious that I really like the style and I'm so pleased with the kit that it is useless to talk about it over and over again, but I would like to make one final consideration.

I was referring to his suit as a space suit because the box art (again a great paint job by the very talented Raffaele Picca) is painted to look like an astronaut, but there is so much room for your own interpretation.



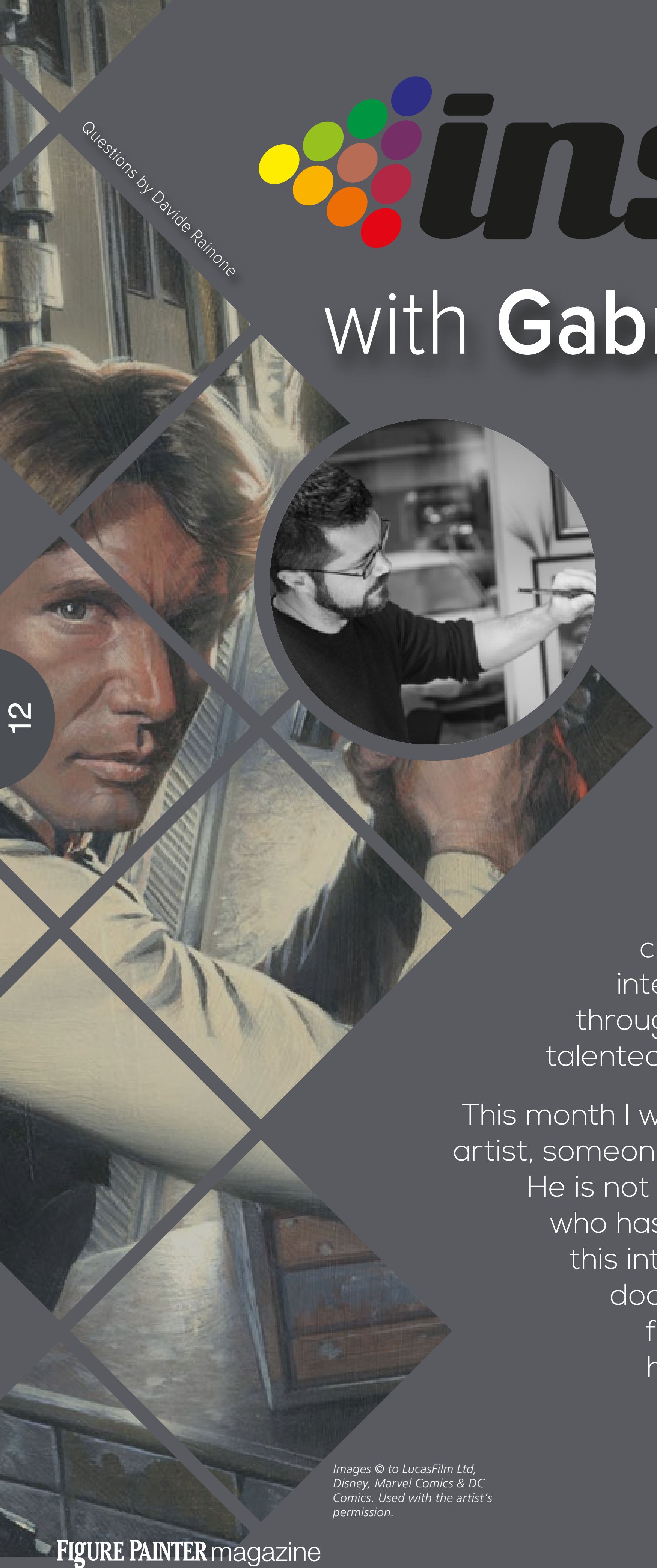
I think that there is opportunity to realise him in many different ways; not only as a spaceman, but maybe as some sort of diver, or a scientist in a kind of futuristic biohazard suit or even futuristic armour, etc etc. The optional facial plate will be very useful in these kinds of different characterisations. As always, your genius is the only limit.

FORGED MONKEY
FeR
Fernando Ruiz Miniatures

FORGED MONKEY
FeR
Fernando Ruiz Miniatures

insight interview
with Gabriele Dell'Otto

Questions by Davide Rainone



Place of origin? I was born in Rome, 1973.

Years of painting? As a professional, since 1996.

Future plans? Keep drawing. It is my job and what I like to do and obviously to take care of my family.

Illustration and miniature painting are related much more closely than we usually think and it is interesting to see to our hobby world through the eyes of someone artistically talented, but who plays in a different field.

This month I would like to introduce to you a great artist, someone I am happy to call a friend of mine. He is not a miniature painter, but someone who has grown up painting. We conducted this interview in his very own studio whose doors are, for those of us who are also fans of comics, like the white rabbit hole taking you into another world.

Welcome to Wonderland, with Gabriele Dell'Otto.

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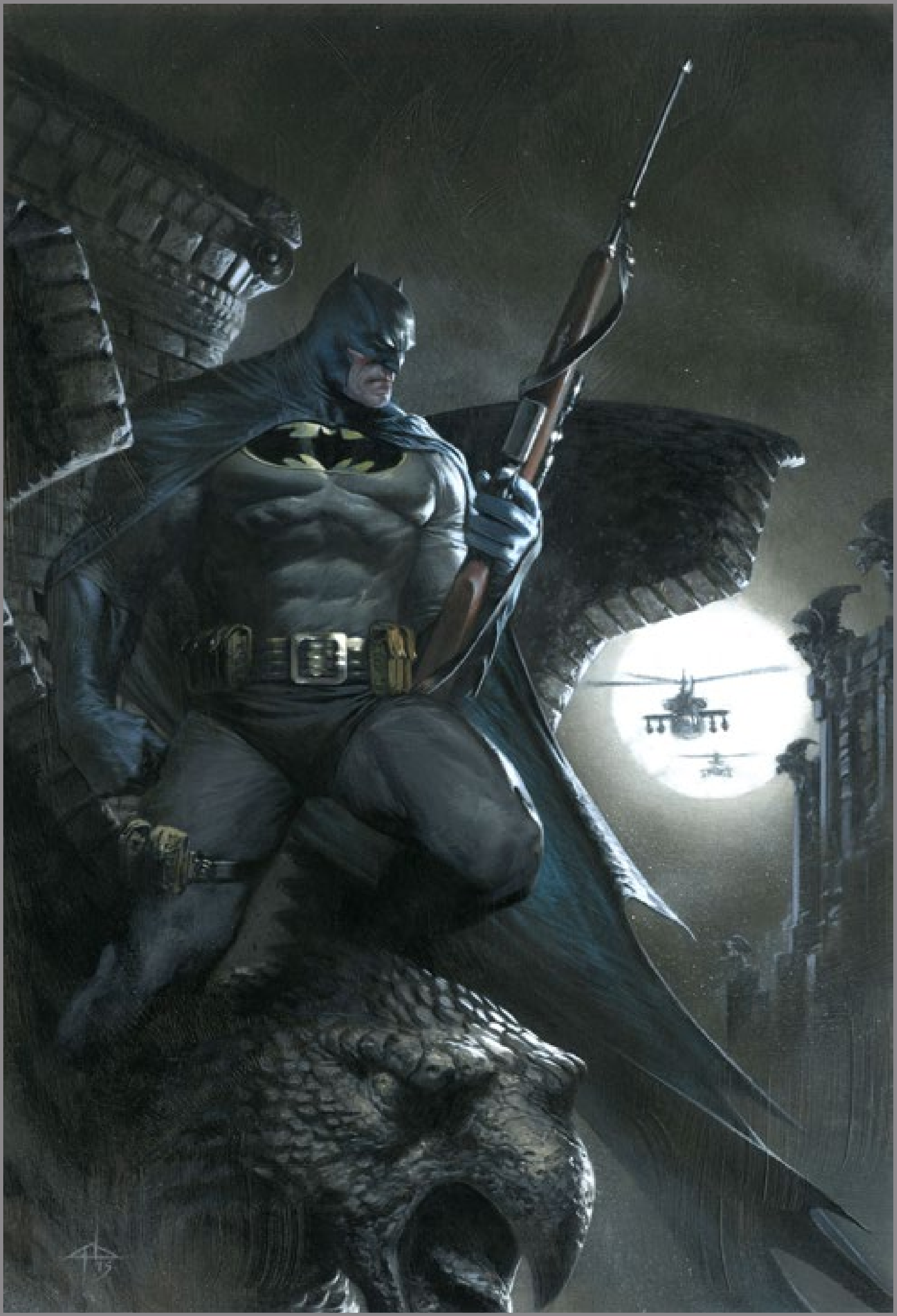


1

Can you introduce yourself by telling us some information about your background and your techniques?

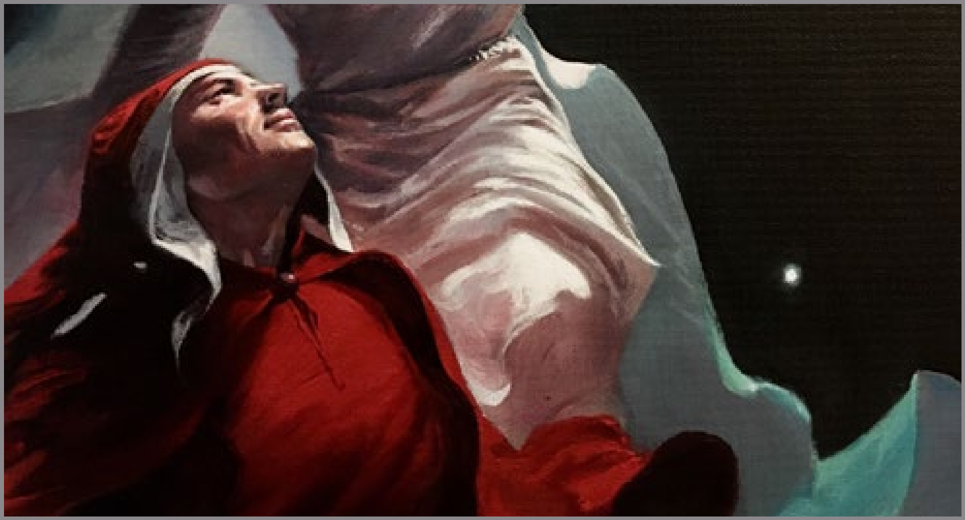
I did artistic studies from young age and, after that, I attended and graduated from IED (European Institute of Design). I started as drawer in 1996 in a studio working on scientific illustrations and, after a couple of years, I entered in contact with the comics world, which has always been my passion. In 2000, I started working for Marvel's European department and in 2002 for Marvel US. This brought me to collaborate very closely with the biggest comic company out there and after a short time, with many others, like DC Comics, Dark Horse, etc. In 2008, I signed an exclusive contract with Marvel and this opened doors to the greatest characters you can image. Since then, I particularly love working on Spiderman and Wolverine, which are two of my favourite characters ever; however, I have also had fun with the Hulk, Daredevil and the Avengers. I like all these characters from a psychological point of view, so with my works I try to portray that and give it shape. Maybe it is for this reason that the readers love my Spiderman so much and my Wolverine and Daredevil versions.

I used to paint my illustrations for comics over their own branded paper sheets, with fixed size, but if I can, I also love to paint on canvas. Indeed, almost all my recent works are on canvas or hard cardboard as you can see from the textures under my illustrations. I use acrylic colours, fine arts colours, inks and oils, by brush and airbrush. Only at the end do I digitally add some little final effects and only when needed, but my work is 99% handmade.

2

What is your current job?

About two years ago, I started a new project with Professor Franco Nembrini. It is about a new version of Dante Alighieri's "Divina Commedia", entirely illustrated by me and commented by him. I trust in this project very much, for many reasons (some personal), but still keeping working for Marvel. I have had the chance to start it because three years ago my exclusive contract with Marvel expired and I chose to return to being a freelance illustrator. This has not affected at all my relationship with them; in fact, I still work almost full time for them (Star Wars, Wolverine and Spiderman press). My current status allows me to work on different



a working method that everyone can identify, it is necessary to study from the classic painters where everything started.

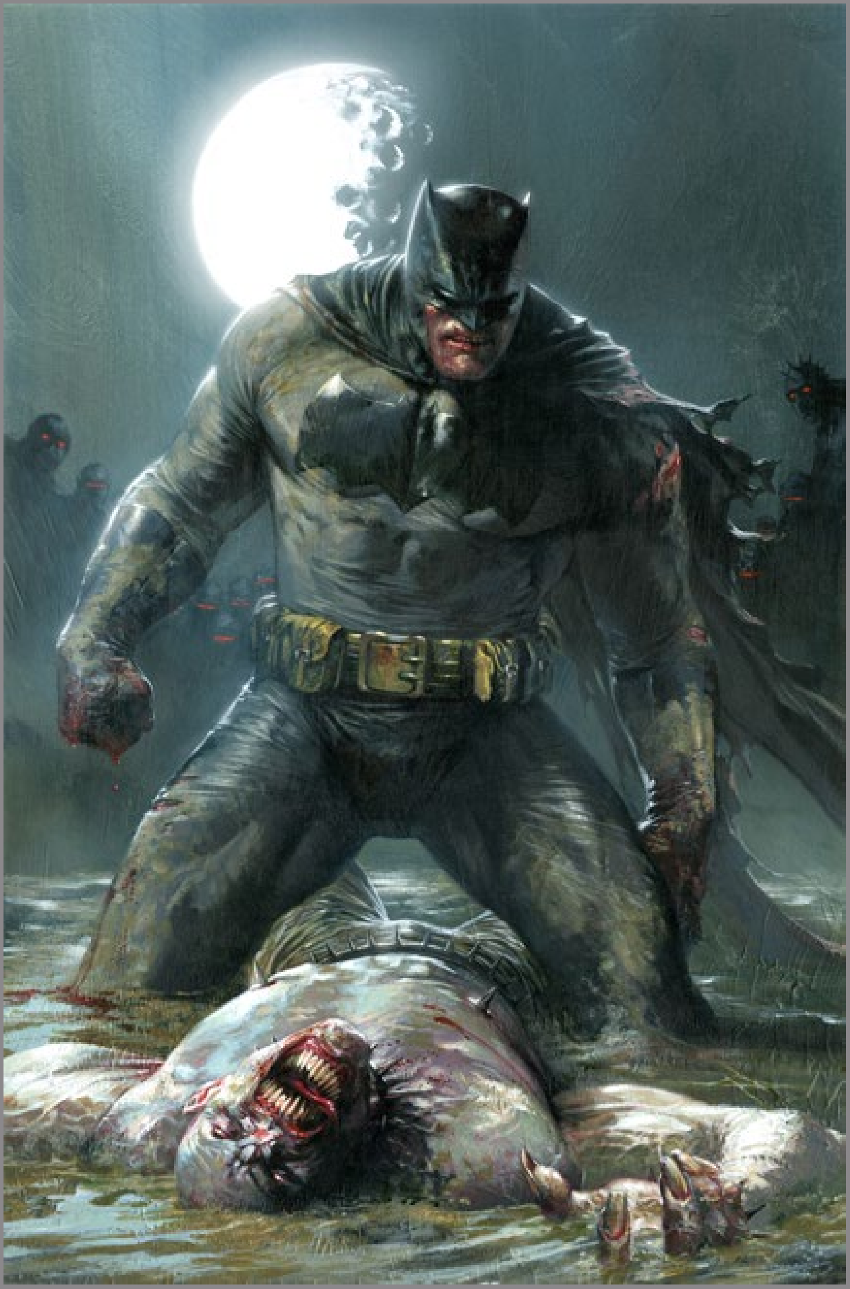
Here in Italy, we are very lucky in having had an artistic past so rich with great masters and it is sad to observe today how a ruling culture is trying to conform everyone to mainstream art. Also in the figure painting world, I observe a trend toward a levelling out. Sometimes, it is like the goal of the artists is their own personal fame.

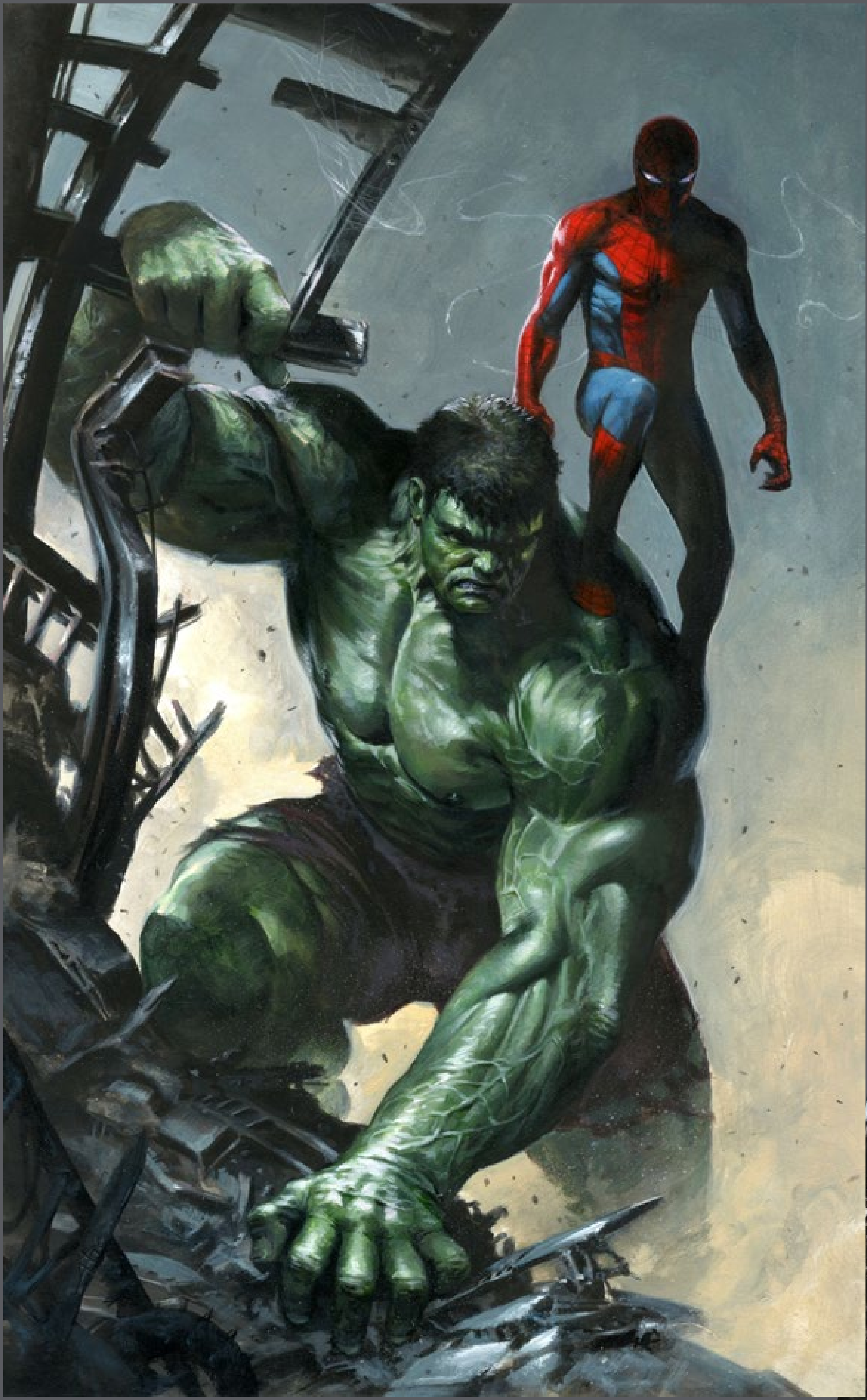
things together without restrictions. I mean, it is fantastic to work for Marvel. They also give me a lot of free creativity space. I've never had any kind of problem and this is one of the reasons I accepted an exclusive contract with them. However, after so many years, it is refreshing to be able to work on new things, like recent covers for DC Comics and indeed the "Divina Commedia". I am very thankful to Jim Lee and Mark Chiarello (directors at DC Comics) who allowed me to work on different variant covers for the upcoming new Frank Miller's "Dark Knight III – The Master Race", or others related to Batman vs Superman. Batman has always been one of my favourite characters.

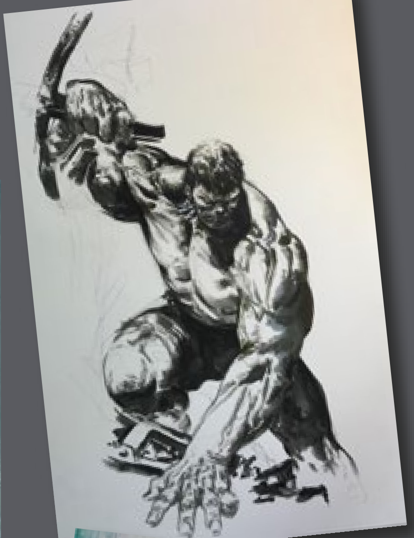
Over the years, because of my own character and other reasons, I changed my perspectives about my job and now I need of more freedom than before. Marvel often allowed me to work on personal projects, but I had so much to do that, in all honesty, I was not able to properly approach anything else.

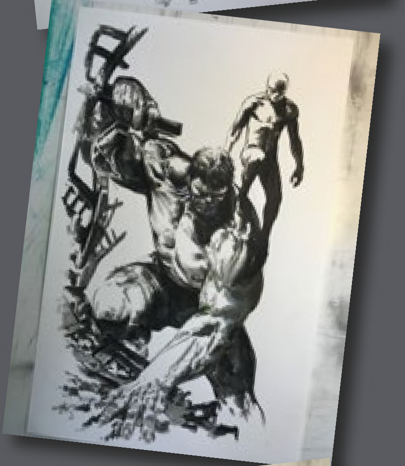
③ Can you describe your passion for art and collecting?

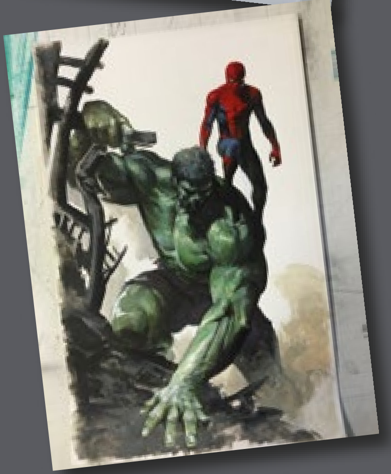
I always have been passionate about comics and a collector, too. I always watch other artists, their works and style. I believe that it is an essential aspect for anyone that works in an artistic and creative field. Looking with great curiosity and appreciating the beauty in other artists' works helps also your own artistic growth. I think that in the last century, artistically painting speaking, very few painters have invented something new; so in some ways everyone copies everything from everyone. To develop our own style and

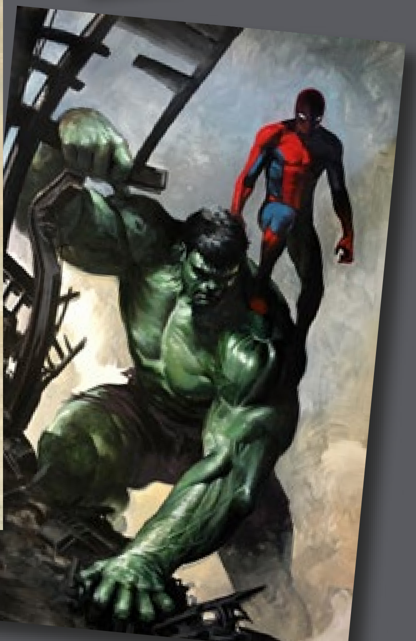


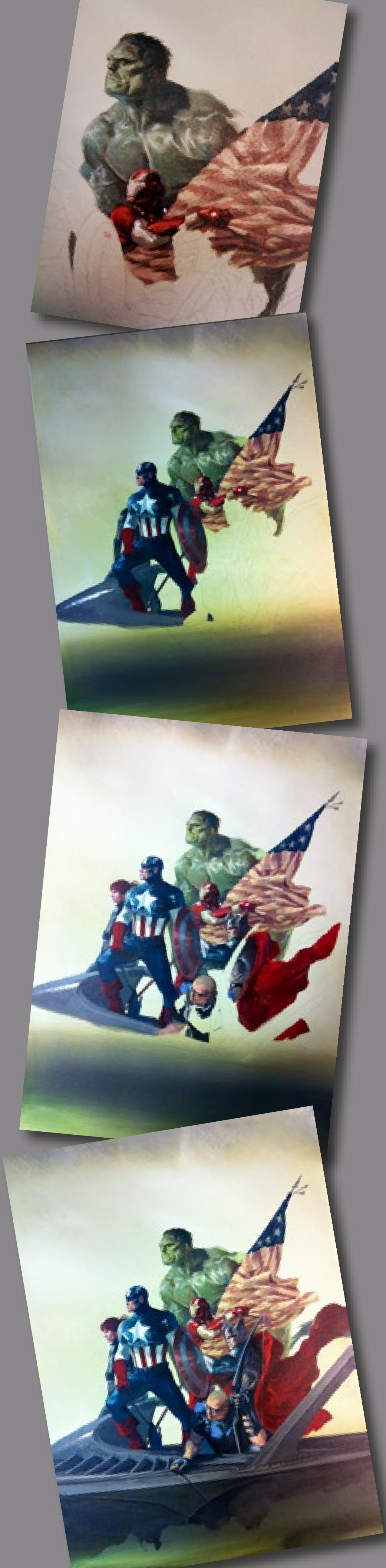


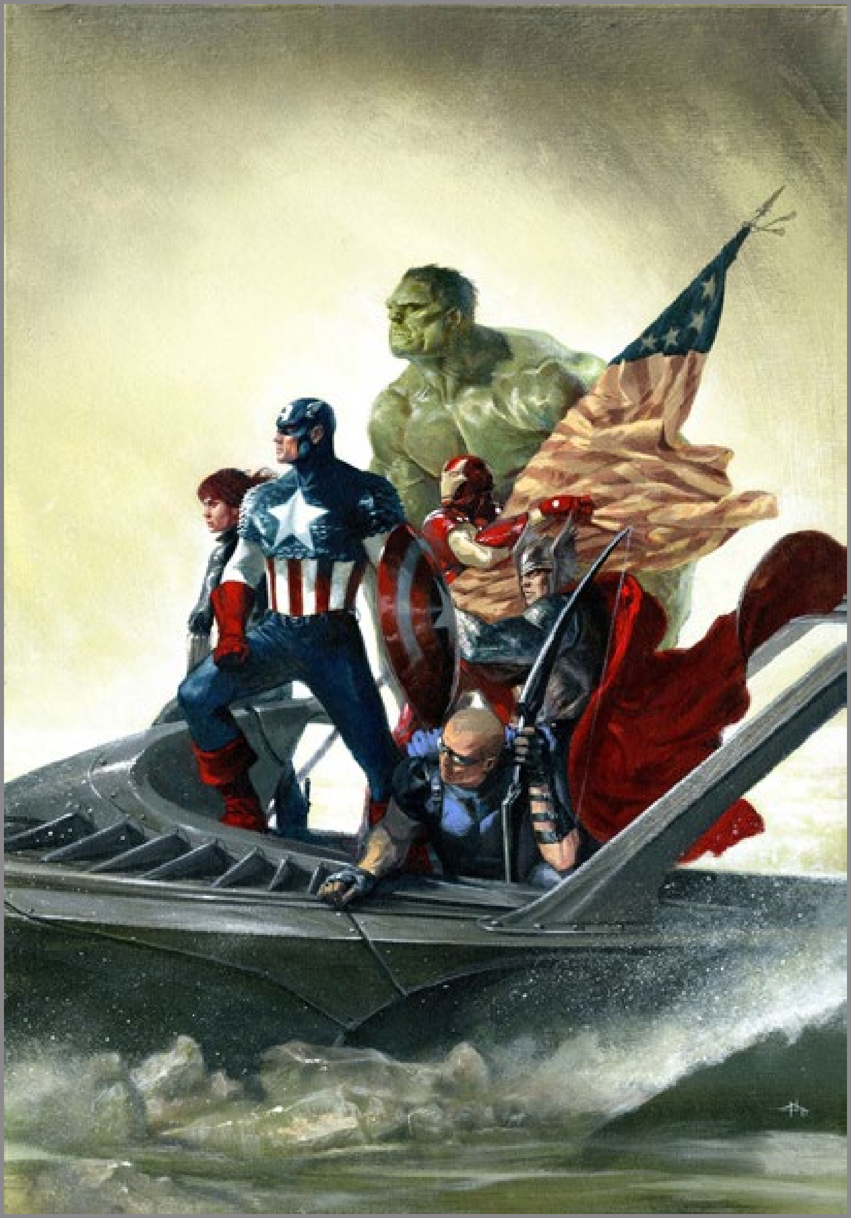






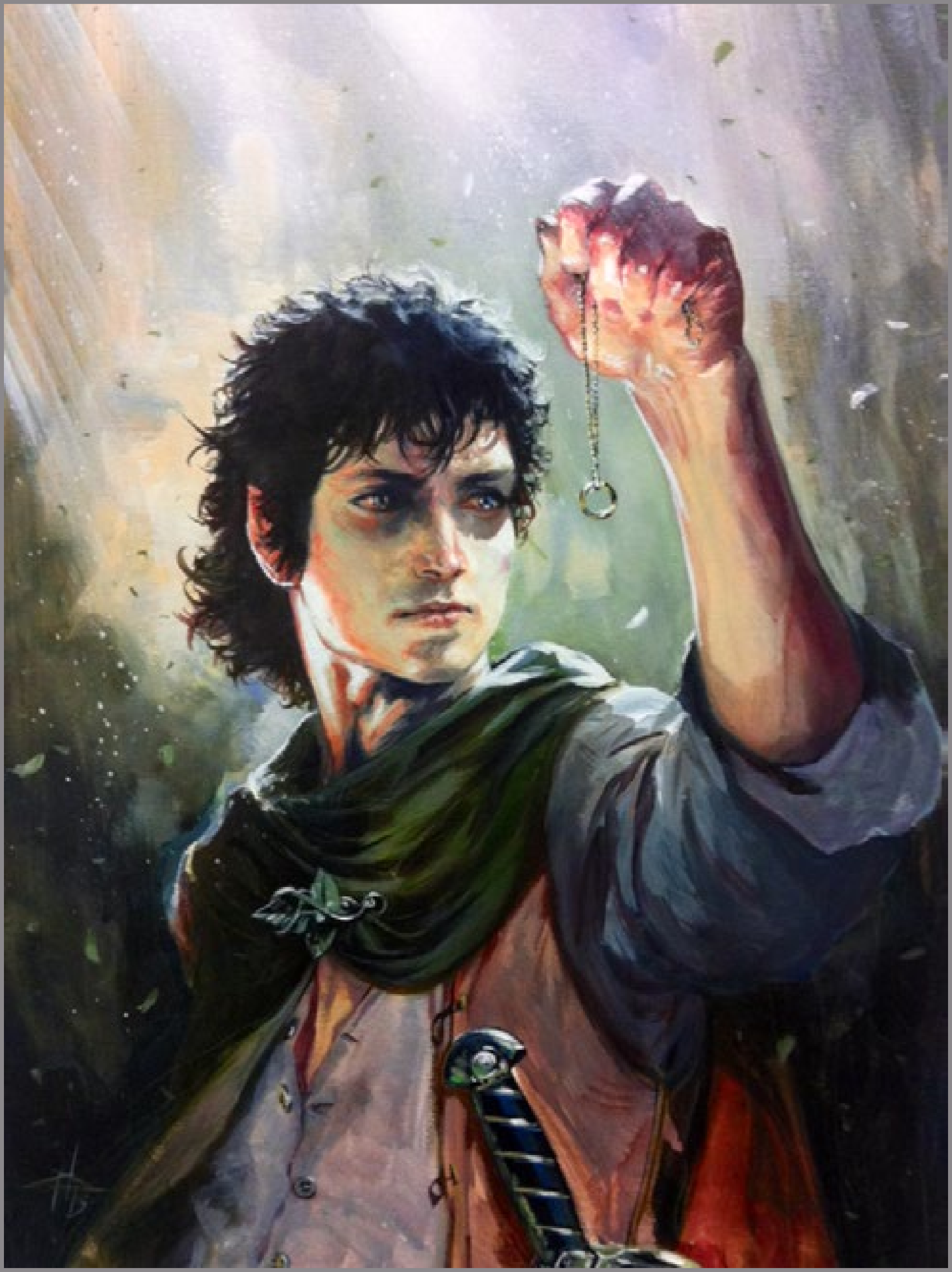






Yours and my world have this aspect in common and above all amongst the youngsters. Many want to paint and become a comic book artist, the illustrator, in order to be just known by people and famous. Think of the greatest artists in history; not one has ever been an artist just to be famous, but they became well known for the great works they produced, a personal journey searching out what beauty is. It is also life research of ourselves, for personal growth, to find something we like and makes us happy, not to become famous. The true art is something that helps us to live better; unfortunately, this search is slowing going to die.

Doing this job, I have met so many authors and artists that are illustrators and comics drawers, too. I love to collect their works. I think, for example, of Paolo Rivera, Ashley Wood, Esad Ribic, Gerald Brom and Paul Bonner. They are the difference between an artist that does things for the love of the arts in order to instil something despite the field he is working in. Others that do this kind of work sometimes use it as a stepping stone to further their career and



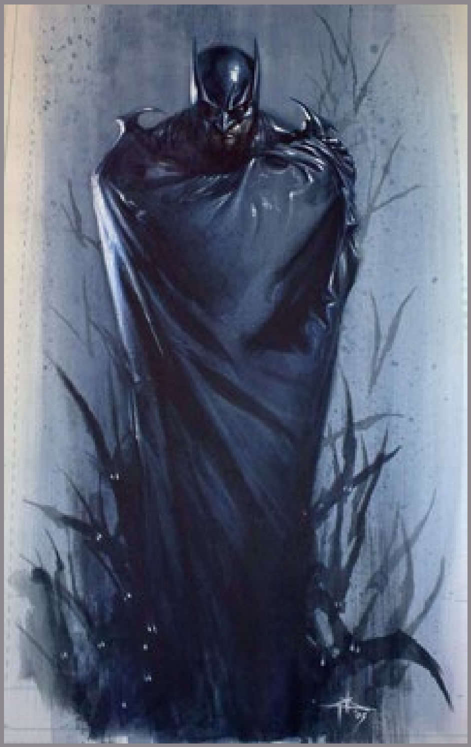
renown. If someone wants to do this kind of profession, he must have something to tell, to instil and for this reason comes my collection. I very often appreciate not only the technique, but also how the author has conceived the image; how he built it. It is instructive.

I believe that if someone has no interest in doing this, he has no future in the arts. He remains simply a commentator about a figure painter, a colourist. Not a painter and for sure not a true artist.

I always take, for example, the beloved great Italian artist Sergio Toppi. Until the end, he always was a lover of other painters' art and he was a true lover about figure painting too, being himself a modeller.

4 *Have you ever had first person experiences with the figure world?*

Yes, I have! I painted my first miniature when I was 12. I remember that my father, who was

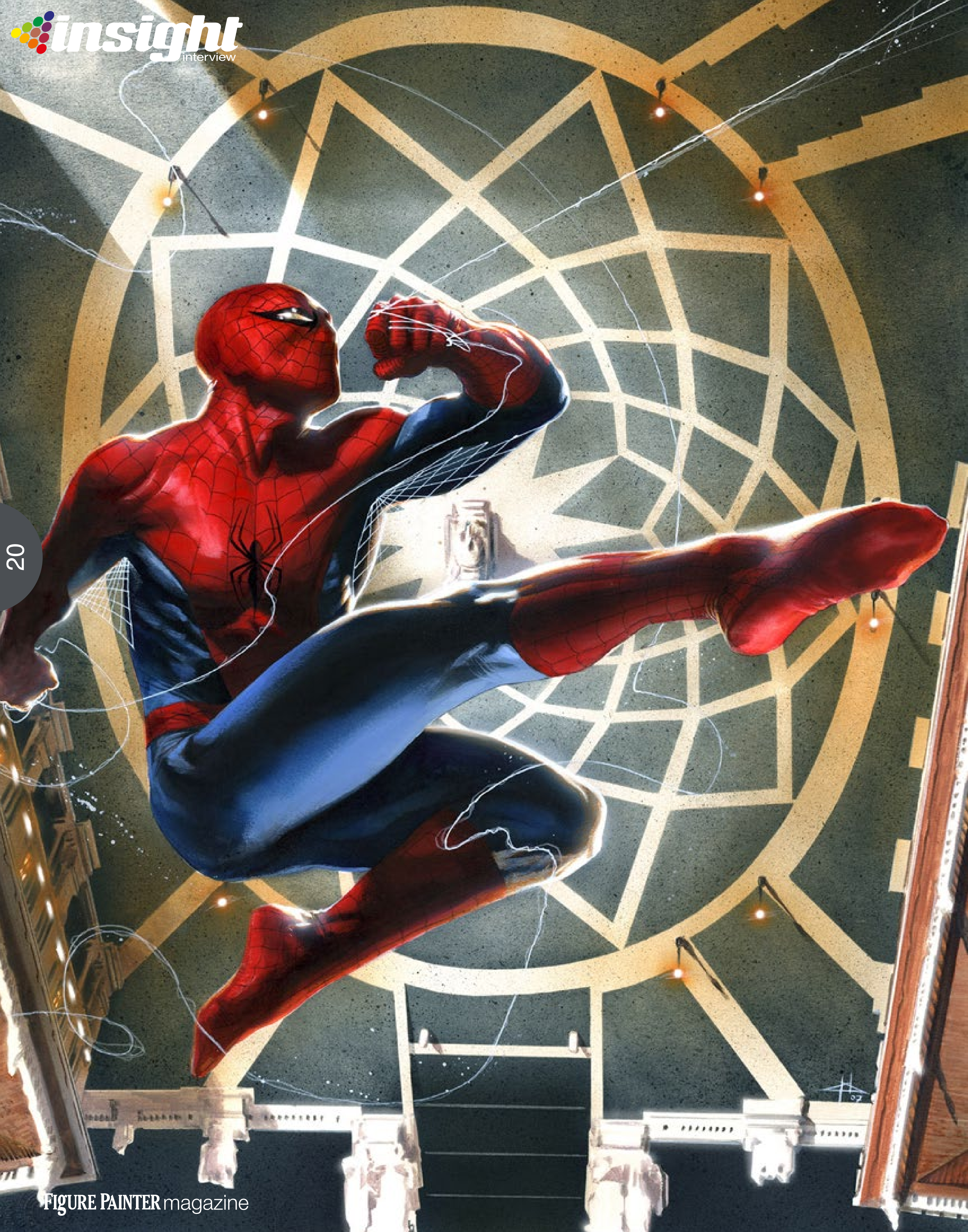


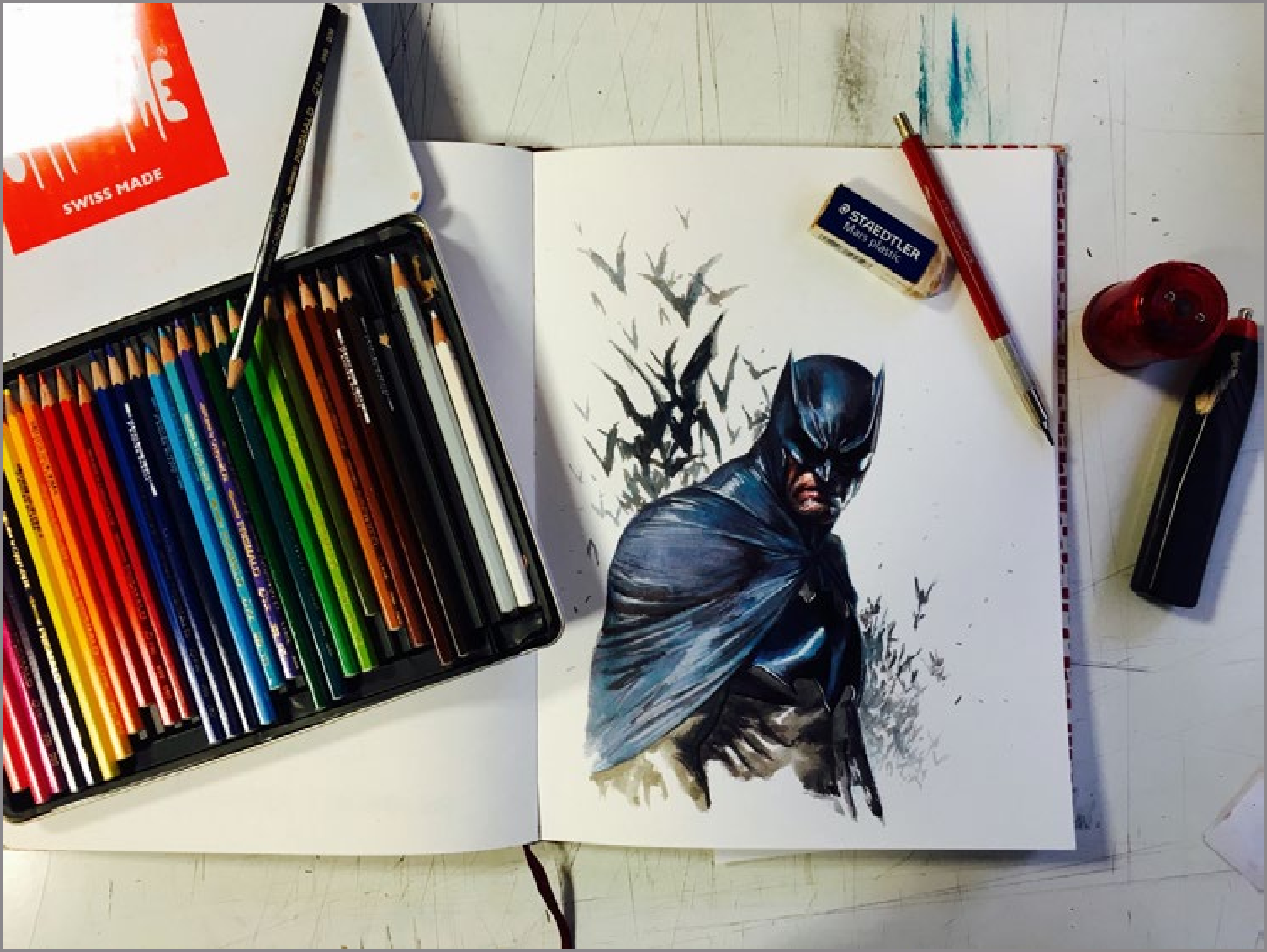
and still is a figure painter, bought me a couple of fantasy miniatures. He was one of the first members in the hobby clubs in Rome about figure painting and I used to go with him to the meetings on Friday evening. I remember all the discussions about new models on the market, who was working on modifying the head of a certain Airfix kit or who was working on historical accuracy research.

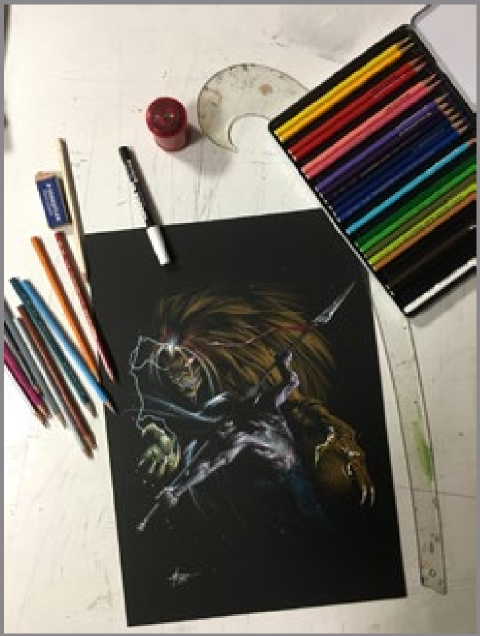
I slowly learnt to paint miniatures and also started to sculpt models on my own. Using some Airfix or Historex base, I was softening the plastic with some acid in order to reshape the faces how I wanted, sometimes using some actor photos as reference. I entered in some contests in the fantasy category, too. I was almost always alone at that time, so my father pushed me to try historical models. I remember with a smile an attempt to reshape a Blackwatch soldier with Sean Connery's face, modifying the uniform and the bagpipe. I also sculpted some wolves and many asked me to produce them in series. This joy in the research for something new and beautiful brought me some years later to make a choice: to become a professional painter and sculptor or to became an illustrator. Well, you can image what I did, but I cannot hide the thought of coming back to the modelling world when I am old, with my children grown up and the time to dedicate to it.

5 *Did you ever do some works in the figure world in collaboration with someone else?*

Yes, I did. Some years ago, I worked with the Dark Horse Company about a Wolverine statue they produced starting from an illustration and concept art of mine.

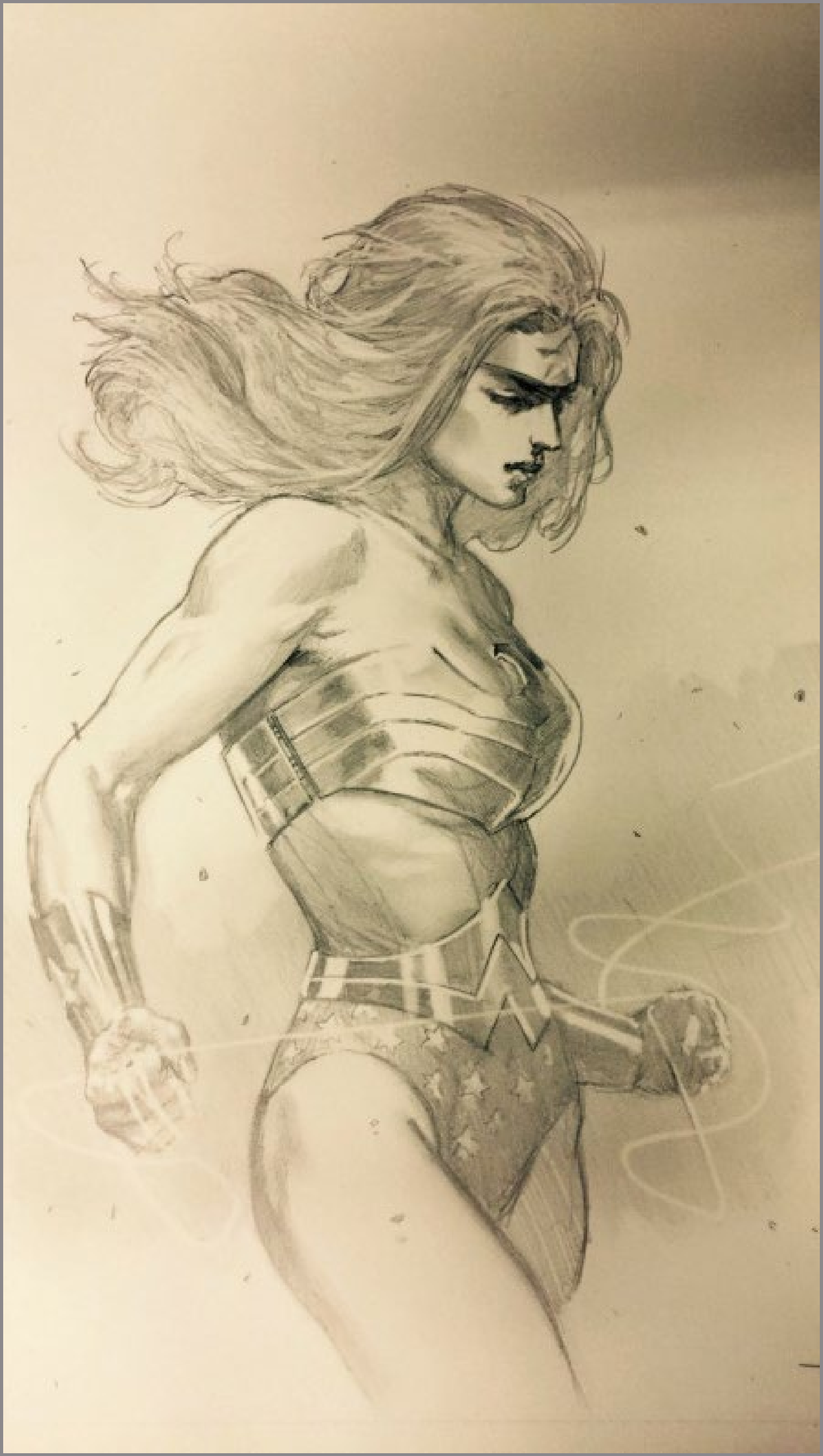






More recently, for Dreaming Image Company I worked on a Batman miniature with a sculptor that now works for Pegaso Models, Roberto De Meo. I am a perfectionist when I do things that I love, very often a true pain in the ass indeed; but together we wanted to achieve the best result we could. About the Batman, from an illustration of mine, we worked on it for a couple of months and I forced Roberto to modify it countless times. I like the final model. It was worth all the hard work we did and I think it is already available somehow. I am glad to know it won a medal in the master open category at the Montreaux World Expo, painted by Davide Decina.

Sometimes I happen to find on the web statues or miniatures inspired to my illustrations, or clearly totally copied, but it makes me smile and I appreciate that my works inspired someone else. As I told you, I am a pain in the ass, so I cannot tell you if they are done well like they look to be, because I have not seen them in reality. A statue must be perfect in 360°, with good proportions and plausible; not only from a certain point of view as an illustration can be. It may look like I'm maniacal, I know, but the search for the beauty and perfection inside me speaks loudly.



6

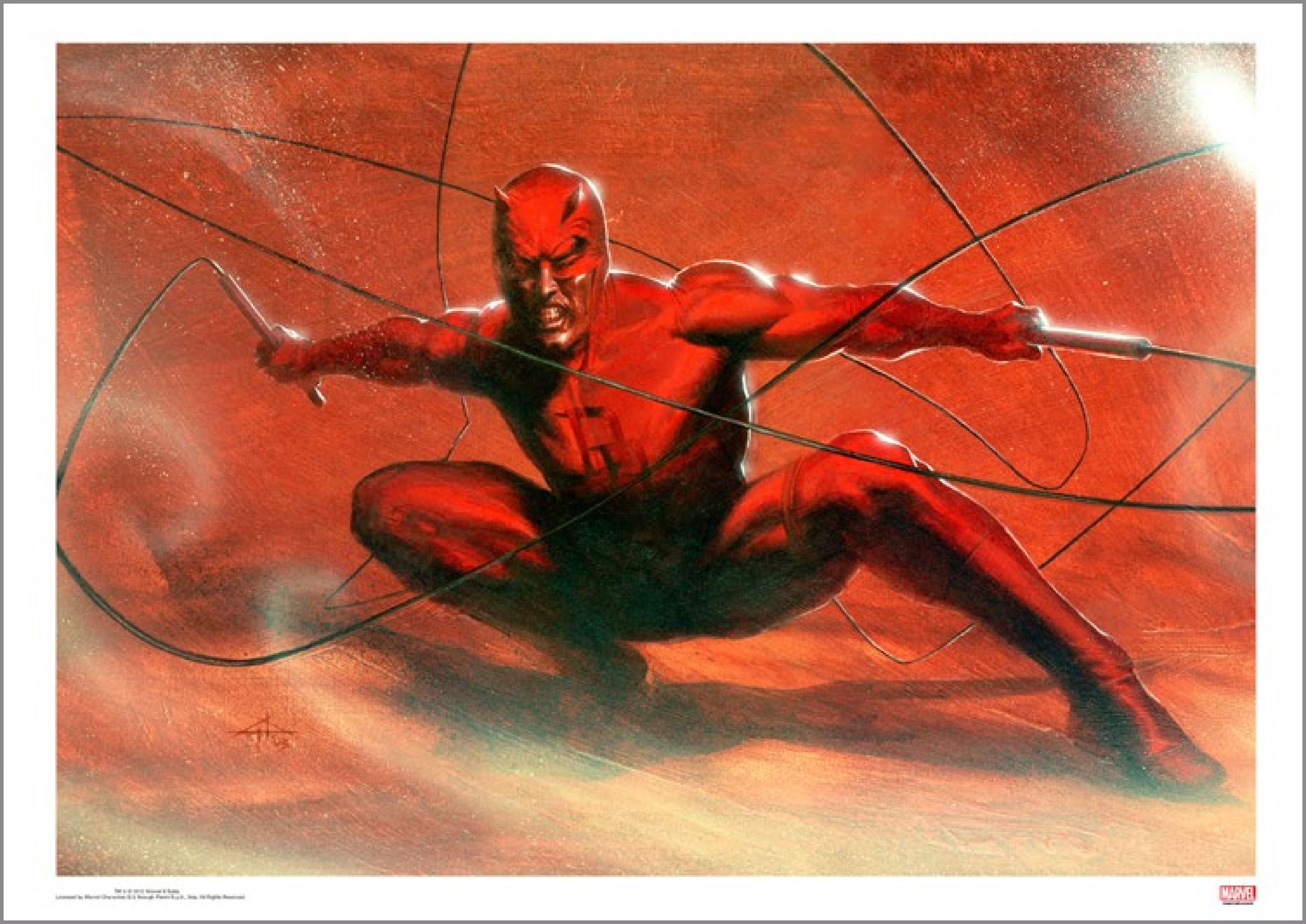
What are your opinions about some common aspects between the illustration and the figure worlds? Are there some points of contact?

Absolutely yes, but there must be also some compromises. Like between comics and cinema, the same is true between comics/illustration and the figure world, in sculpture and painting. Both of them must bend themselves to the other one's needs. The Batman statue we spoke few moments ago is a clear example how the sculpture, to portrait an illustration, has to find a way to achieve a good result with the tools available.

7

Drawing obviously gives you more freedom than sculpting, but could there be any way for mutual inspiration or collaboration?

Of course! Illustration can inspire sculpting as well as a sculpture can inspire an artist making an illustration. I love painting, but I literally go crazy for sculpting. Nowadays we have a powerful tool that is the internet. I often look at so many beautiful sculptures I take inspiration from for my works and I have done so many times! What is objectively beautiful, simply is beautiful. The inspiration for sure can be mutual and it is important because without an exchange, there is no development. It is stupid to raise walls between genres and to categorize or call a hierarchy; art is art and what is beautiful remains beautiful and can inspire anyone in doing anything.

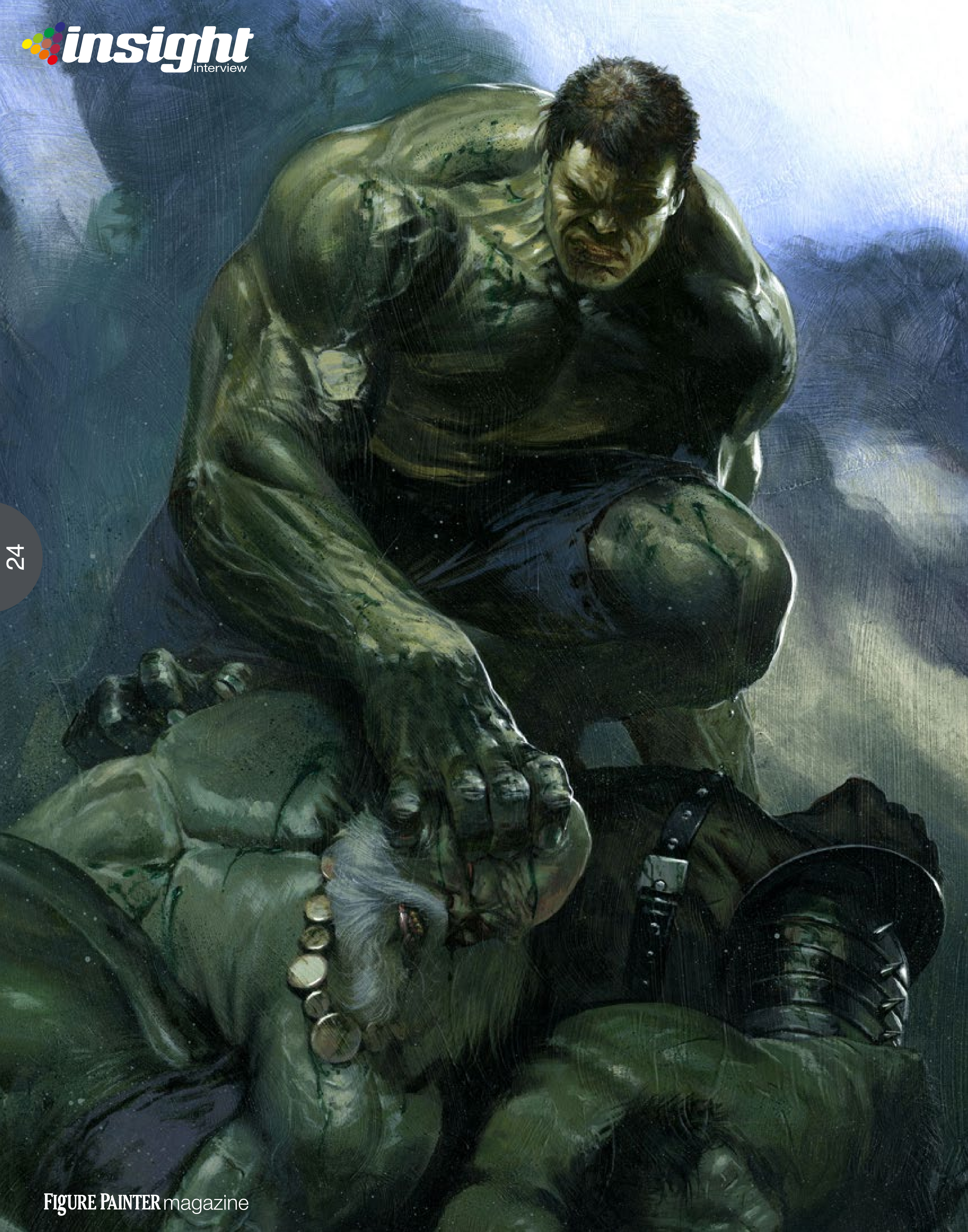


8 *After showing you some pictures of the latest miniatures from a variety of painters and genres, what do you think about the current painting styles, taking into consideration how the miniature painting world has evolved over the last few years?*

In my very personal opinion, I often see too many the painters forcing the sculpture into an excess of interpretation. So many times, I see painters facing the challenge to interpret a sculpture under too many sources of light, losing a focal point of view or losing the coherence that a 360° figure must have. To confuse the scene is a mistake that causes the observer to miss the point.

My opinion is that a painter must always keep in mind the respect for the sculptor and the model he is working on; respect his idea while giving his own interpretation.

A little point of difference between illustration and miniature painting is that, in the first case I have to give the illusion of a certain material, but, in miniature painting I have some additional weapons. I am talking about metals, for example. Always following my taste, to obtain a metallic effect using non-metallic colours is good only for illustration and not over a miniature, because the NMM effect works well only from a restricted point of view, while metallic pigments and colours, used properly, work well in 360°. It can be a nice exercise of style, showing a great use of techniques,

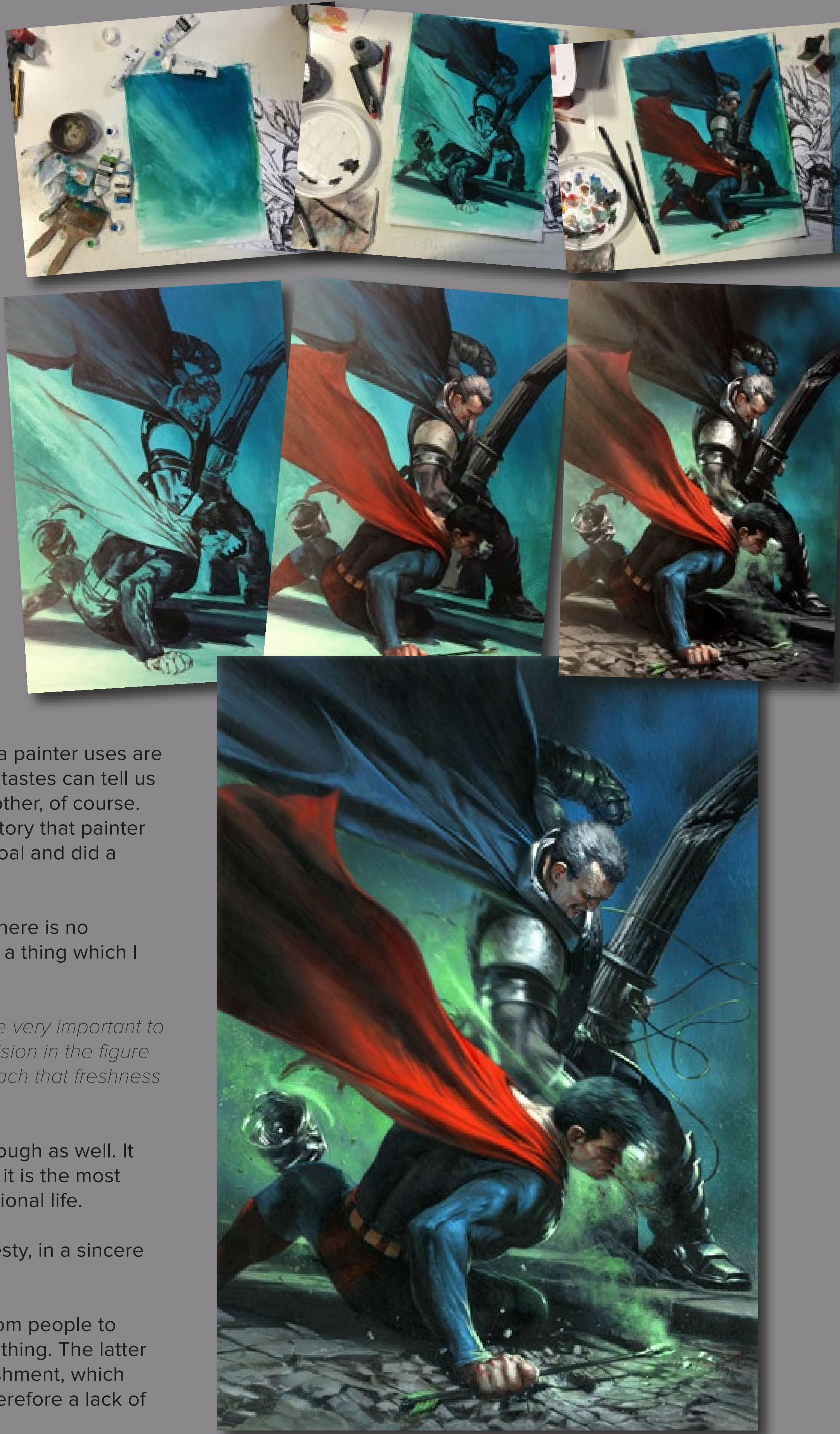


but it remains only that. Excesses can distort the miniature's spirit; for example, I am talking about too many freehands on dresses, caparisons, skin, etc., losing that essential balance a scene must have.

In addition to metals, I think is important also to give the correct final look to the materials you are painting, so to make something shine, or satin, or matt, helps the observer to understand what kind of material it is. Obviously, the painted interpretation must match with the material sculpted, so there cannot be room for free interpretation.

In my opinion, to keep the right balance among the sculpture's spirit, the painting interpretation and the will to show your own skills is essential for a final successful result. To transmit an idea, a feeling, with paint work is the most important thing and there should be nothing that pushes you to look away from it and the style or the tools a painter uses are not decisive if used properly. Personal tastes can tell us to prefer a certain painting style or another, of course. However, if you catch the idea or the story that painter had in mind to send, then he got the goal and did a good job.

In any case, talking about sculptures, there is no justification for wrong anatomy. That is a thing which I cannot pass over or excuse.

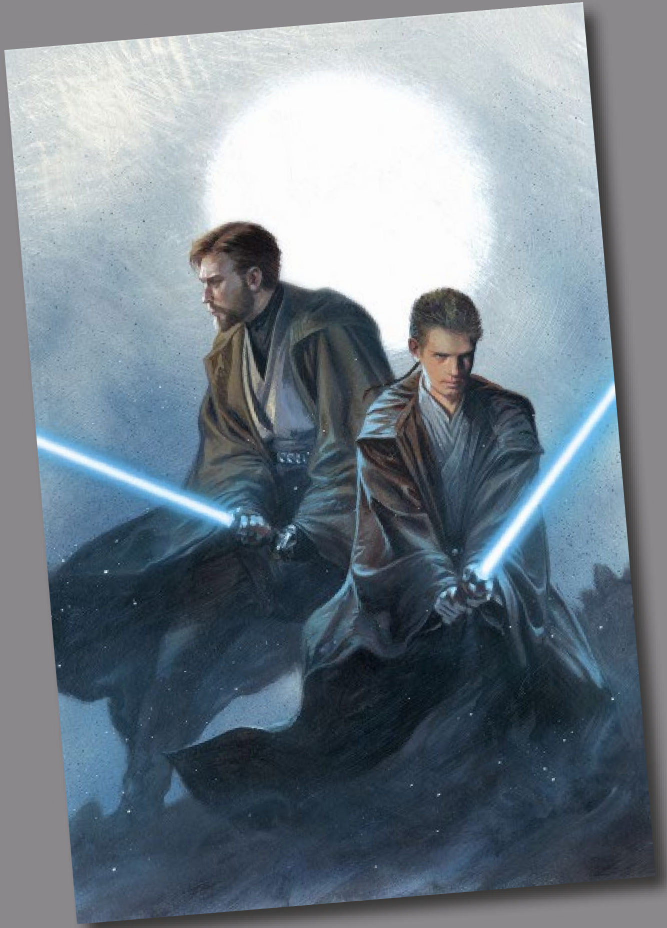


9 *In your opinion, what should be very important to learn in order to enlarge our vision in the figure world, maybe attempting to reach that freshness there is in illustration world?*

It is a hard question, so my answer is tough as well. It may be rhetoric or boring to many, but it is the most important thing I learned in my professional life.

Everyone should face things with honesty, in a sincere way, to obtain good outcomes.

If the only goal is to obtain approval from people to promote yourself, then it is not a good thing. The latter will bring for sure a personal impoverishment, which brings a lack of communication and therefore a lack of beauty.



Everyone likes compliments, of course, but you should take them with humility without turning them into "idols", to avoid turning ourselves into "idols". If an artist puts himself before his artistic work, and not into an artistic work, he cannot share and communicate anything.

This is also a very important thing those who organize or judge in contests should keep very clearly in mind.

The great illustrator Norman Rockwell, the father of modern illustration, said: "Love whatever you are painting, because who will see that work will perceive that love and he will love it in the same way. If you love yourself more than your work, there is no message for anyone."

In the end, after all, the observer looks at the model, the illustration, not at the painter...don't you?

Technically speaking, curiosity is very important. I mean always try new things, be curious, make exercises, make mistakes and learn from them and take the best from everything. All of this will help you to develop your own style, what defines you. Keep your eyes always trained and your mind open. Joining this path to a true passion will bring quality, which is strongly related to longevity. This is the difference between someone that will always be remembered and a meteor.

10 *Would you like to come again to paint a miniature with your current skills and experience into today's figure world?*

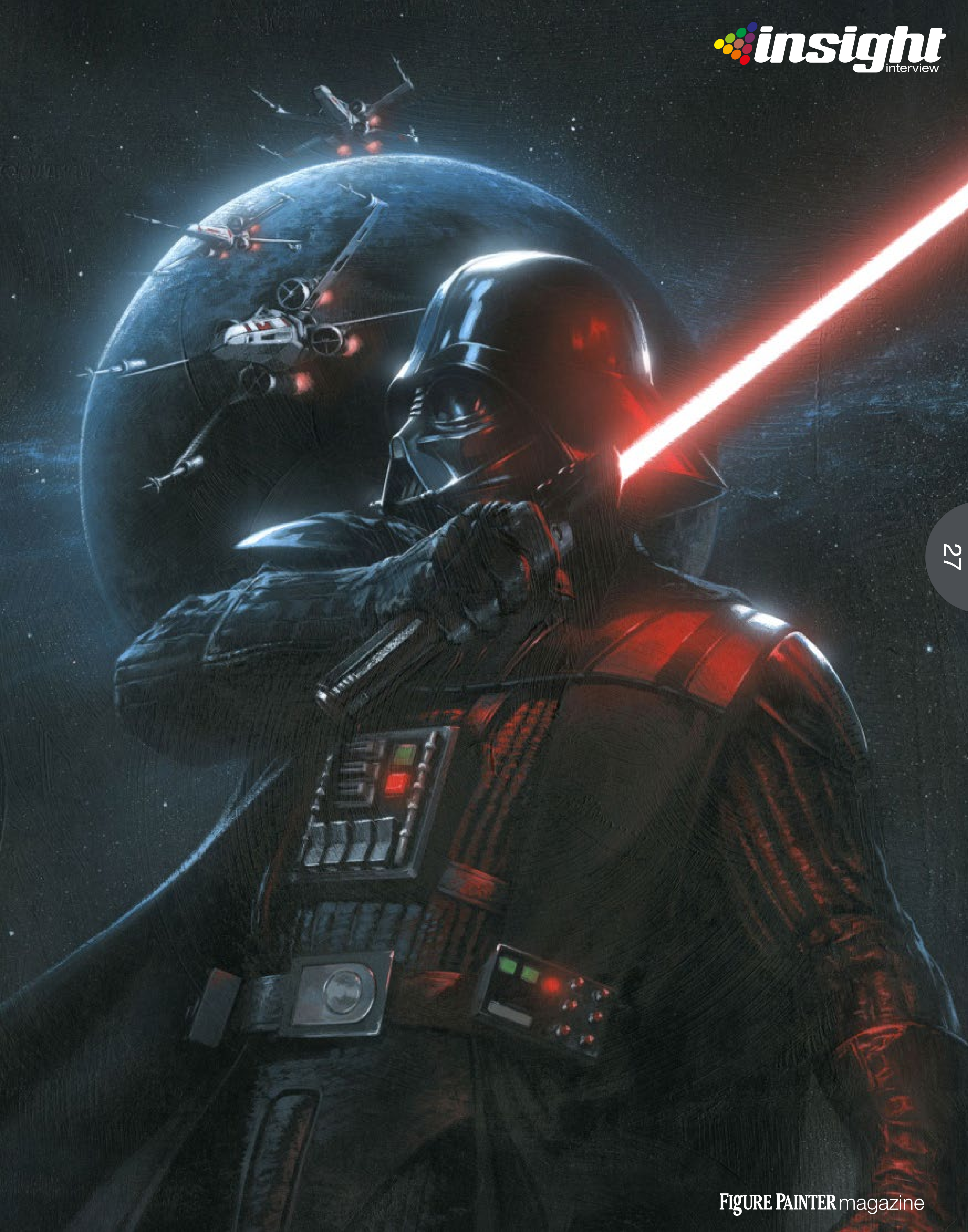
I guess yes, maybe when I retire.

Thank you very much, Gabriele, for being our guest and welcoming me into your studio to do this interview in such a pleasant conversation. I hope our readers have had a good time reading it and that it sparks their hobby-passion-job.

We wish you good luck for your work with the Divina Commedia and forth coming covers for comics.

Also, Gabriele and I have, officially licensed by Lucasfilm Ltd, made a limited edition Star Wars character portfolio (you have seen a couple of the illustrations in this article). This is for sales and the proceeds made will be donated to charitable activities.

If you're interest or just want more information, email me at davide@figurepaintermagazine.co.uk



Unboxing

By Luke Wilson

Details

Price:	£35/$51/€45
Scale:	75mm
Material:	Resin

Available from

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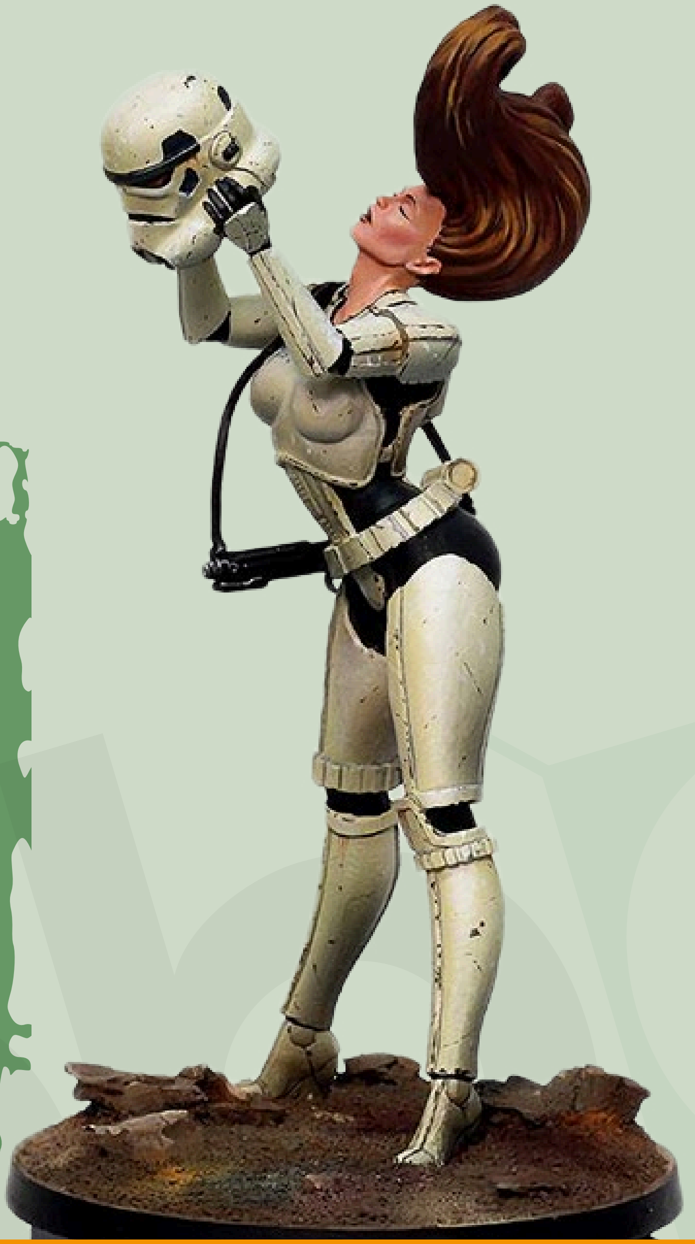


Kabuki Models' Star Vixen

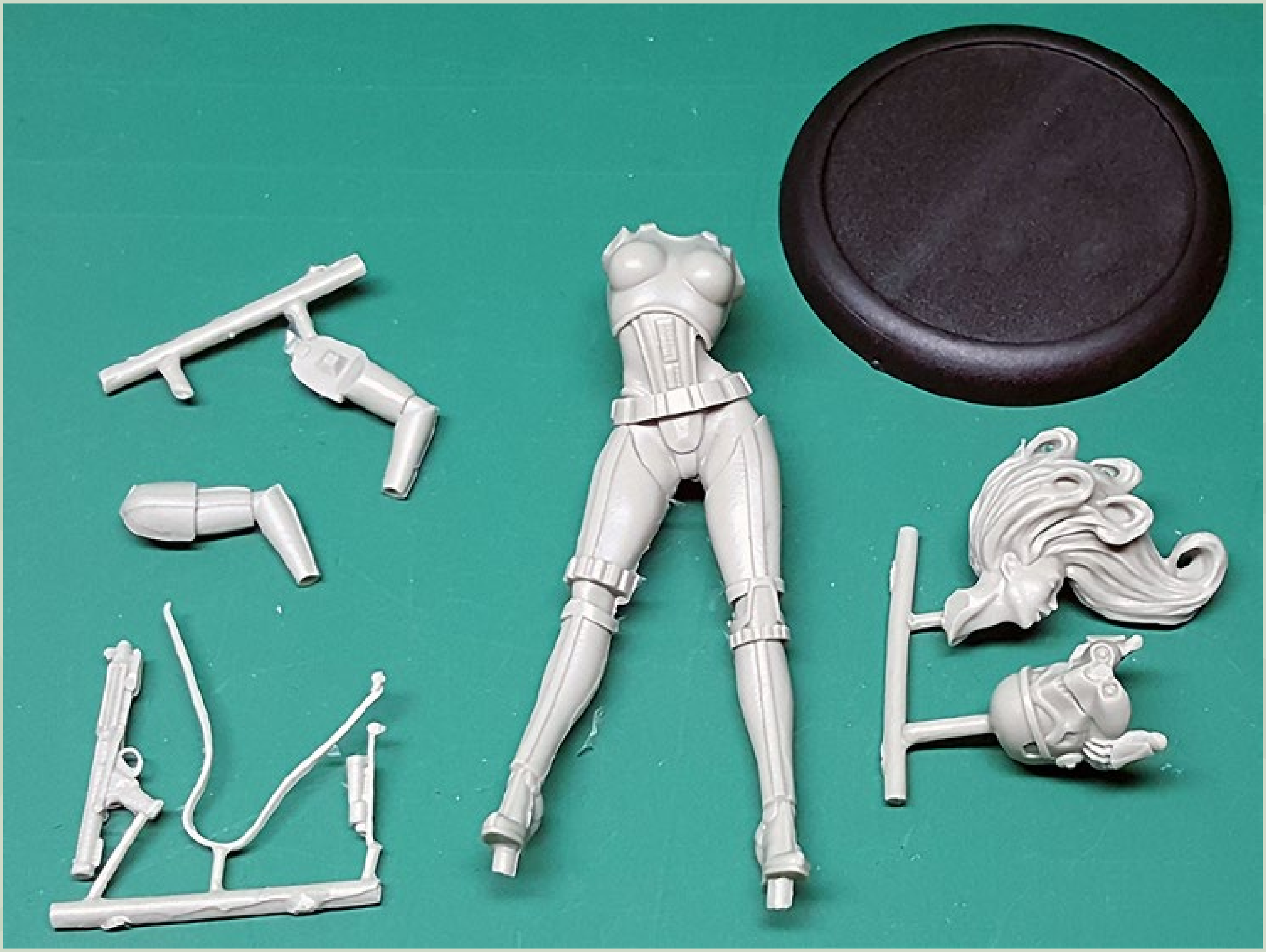
kabuki-studio.com

Now when you hear the word Kabuki Miniatures, I know the vision you get (as I normally get the same one).

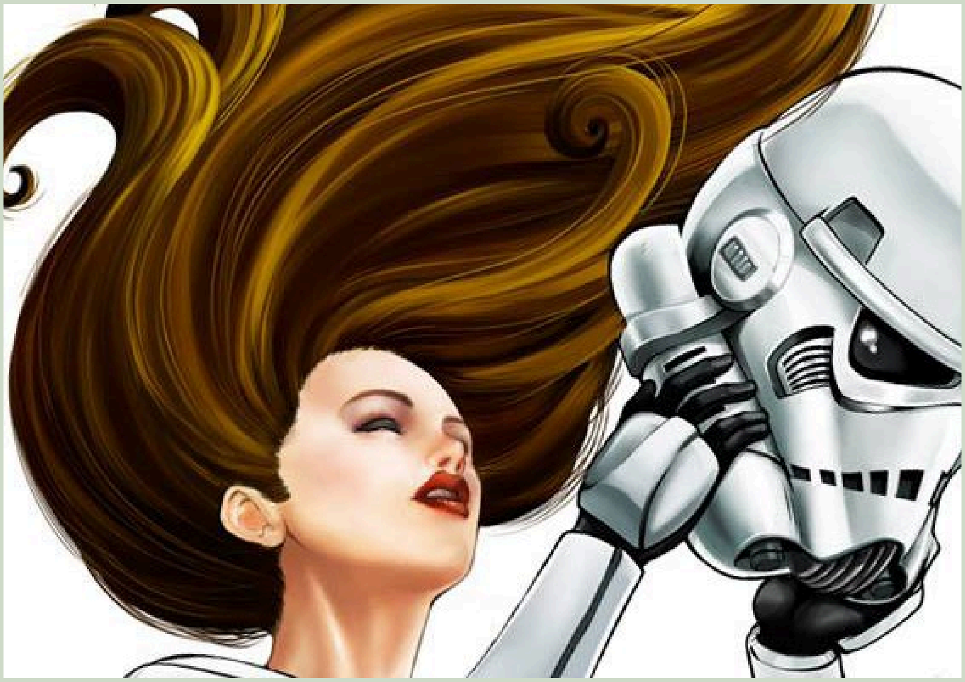
In the past it hasn't stopped me buying their models. It's just meant I get them and then have to convert or cover them up for my own liking. But then I'm a big Star Wars fan…who isn't? I didn't care; I saw the art for this on their facebook page and it was a must have.

So why should a female Stormtrooper from them be any different, you might ask? Well, it is and this is why…

This is the first of their new range called Cal-75 and it's also Kabuki's first 75mm figure.

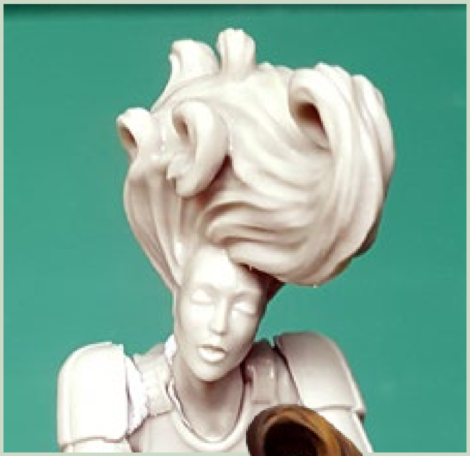


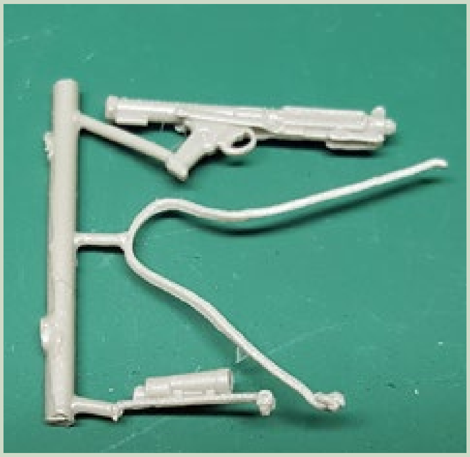
What's in the box?

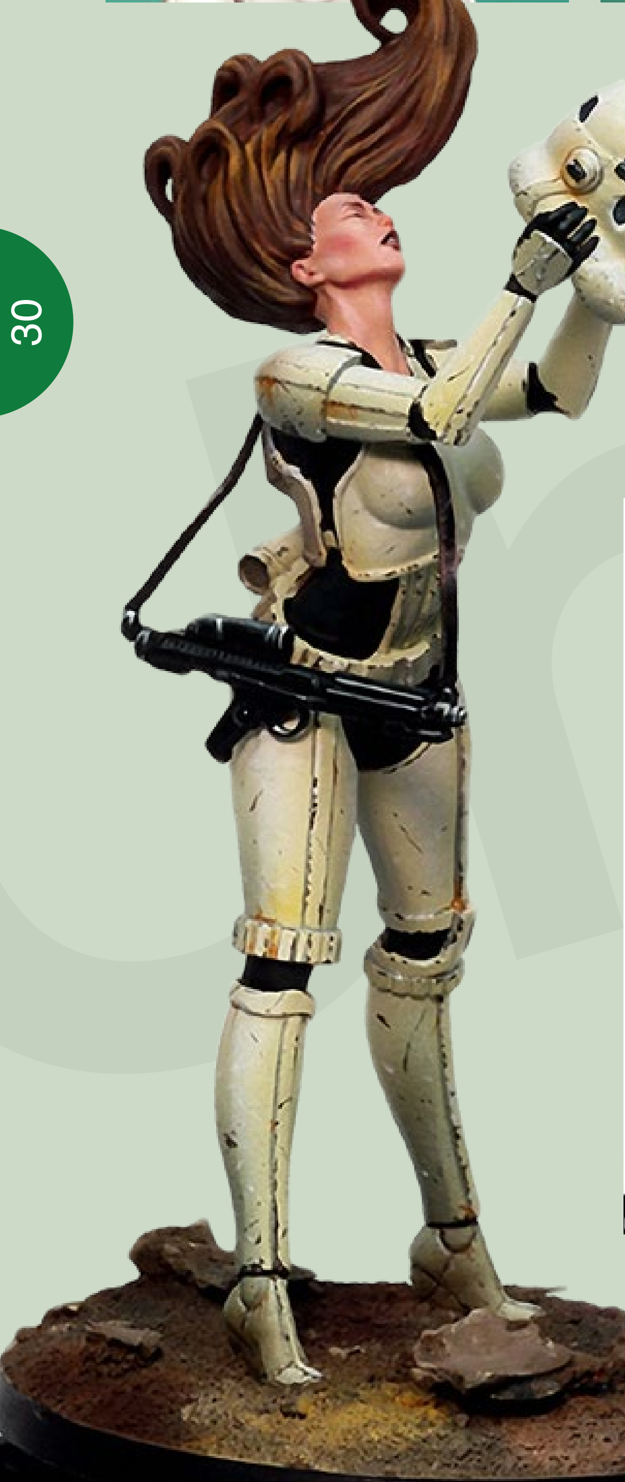


You get a plastic case with a slide off cardboard back with a nice piece of artwork on it showing a colour drawing of what you will be getting. Sliding off the cardboard and removing the protective piece of foam, you get a 50mm round base and poly bag with the model in it. I will add you also get confronted with a rather strange smelling resin that is quite strong; remember to wear those face masks when preparing this. In the polybag she comes in 8 pieces.

First the body--now this isn't your typical female kabuki model. Yes, she has the boobs and she is female, but they aren't on show. There is not even a hint of them







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being uncovered and they are not overly massive, so a plus point there. Now with that out of the way, let's look at the rest. The quality of mine was fantastic. There were a few little bits of very thin flash here and there, but there were no mould lines at all. The outfit was nearly spot on from what it is so obviously taken from, but you'd never accuse this Stormtrooper of being short with some very impressive long legs. The arms follow the same theme, nice and clean and very small gates that will come away nicely without damaging any of the detailing. Moving on to the head, she has been sculpted to be beautiful, throwing her head back to execute a sexy pose. It works and she has been sculpted well in this way. My only worry is her neck seems to be a bit long, but it won't be hard to alter that at all. The helmet is what makes it for me. It has been transferred perfectly, but I do wonder where all that hair is going to go, lol. It has detailing inside and out and the hands are part of this piece so there is no confusion how it goes together. Lastly, we move on to the weapon. The stormtrooper is armed with an E-11 blaster rifle and this is so nearly spot on, but at this scale I think we can safely say it is more than good enough.

I think Irek Zieliński has done a fantastic job with the 3D design and sculpt and captured the stormtrooper, adding a sexy twist. Yes, it will not appeal to all, but conversely it will most certainly appeal to others. The box art has been painted by Sergio Calvo Rubio and he has painted the perfect job. If I was brave enough, I'd like to do the high gloss black trooper outfit, but I have my plan for her so stay tuned.

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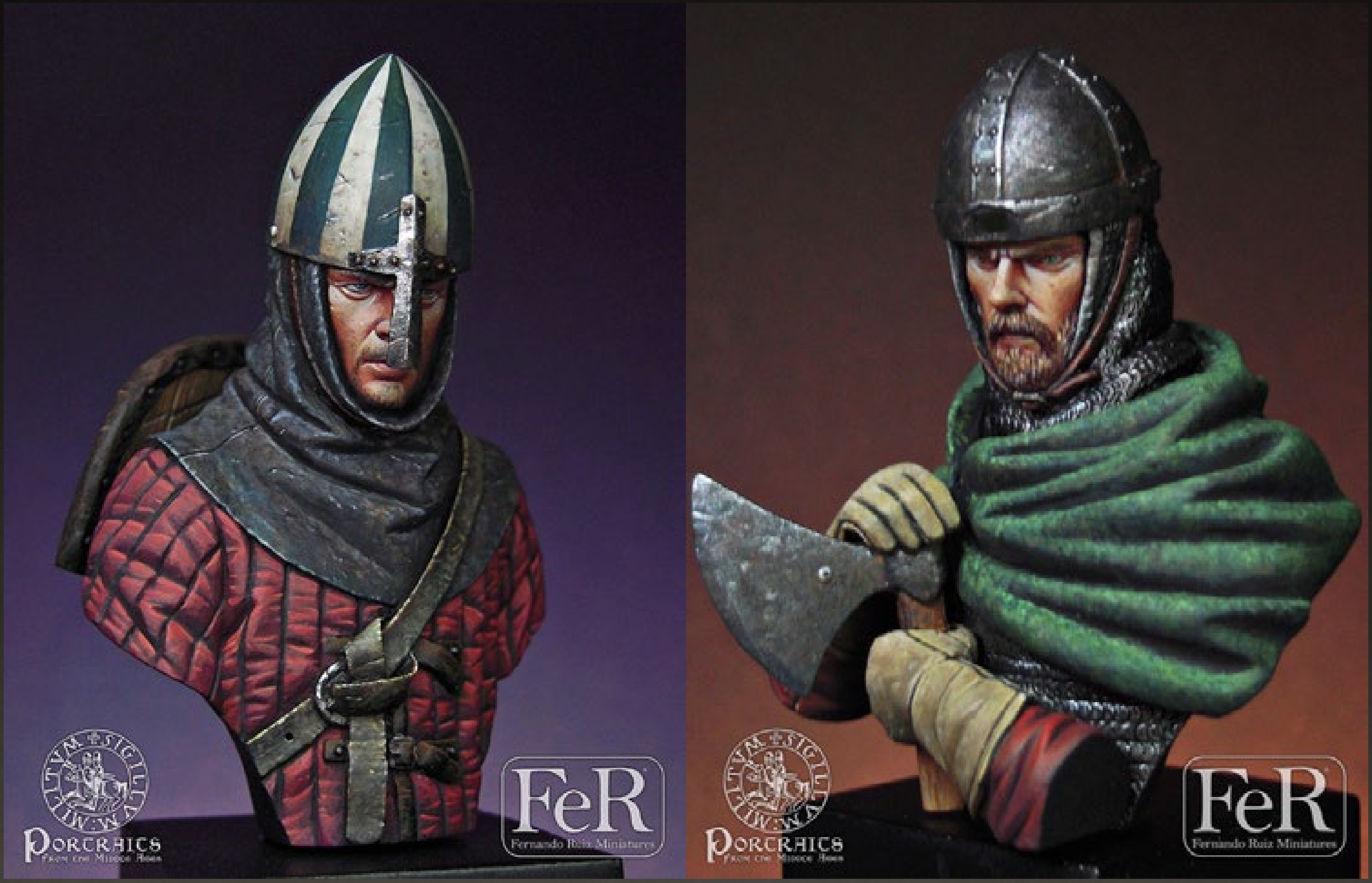
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Norman Knight & Saxon Housecarl

Our first SeminART weekend starts in a few days and for those who cannot make it, Fernando has kindly written this two-part tutorial about the subject we'll be painting at the course. This will also give those who are attending a bit of a head start on what to expect. Anyway, over to Fernando.

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by Fernando Ruiz

Welcome to a new painting step-by-step!

This time I've done a couple of mini-busts from a line that we have recently launched, Portraits from the Middle Ages. It's quite an interesting subject because for this line we are going to do pairs of mini-busts with the same theme, most likely a campaign, a battle or a certain location or period, so the individual pieces will be related to each other. To start off, we have chosen something quite popular, the Battle of Hastings, that happened in 1066 in England.

Each bust represents one of the two main contingents present there; the Saxons on one side under the command of King Harold Godwinson and the Normans on the other side, under the command of Duke William of Normandy. I thought it would be a good exercise to try painting them both at the same time, not because they were going to be together in the same base, but because it is interesting they could be related to each other when you see them.

For that purpose, I planned a limited palette of colours for use on both figures. This is something that I also wanted to try to do in following the pairs of mini-busts of this collection. So, let's analyse a bit the different materials and parts.

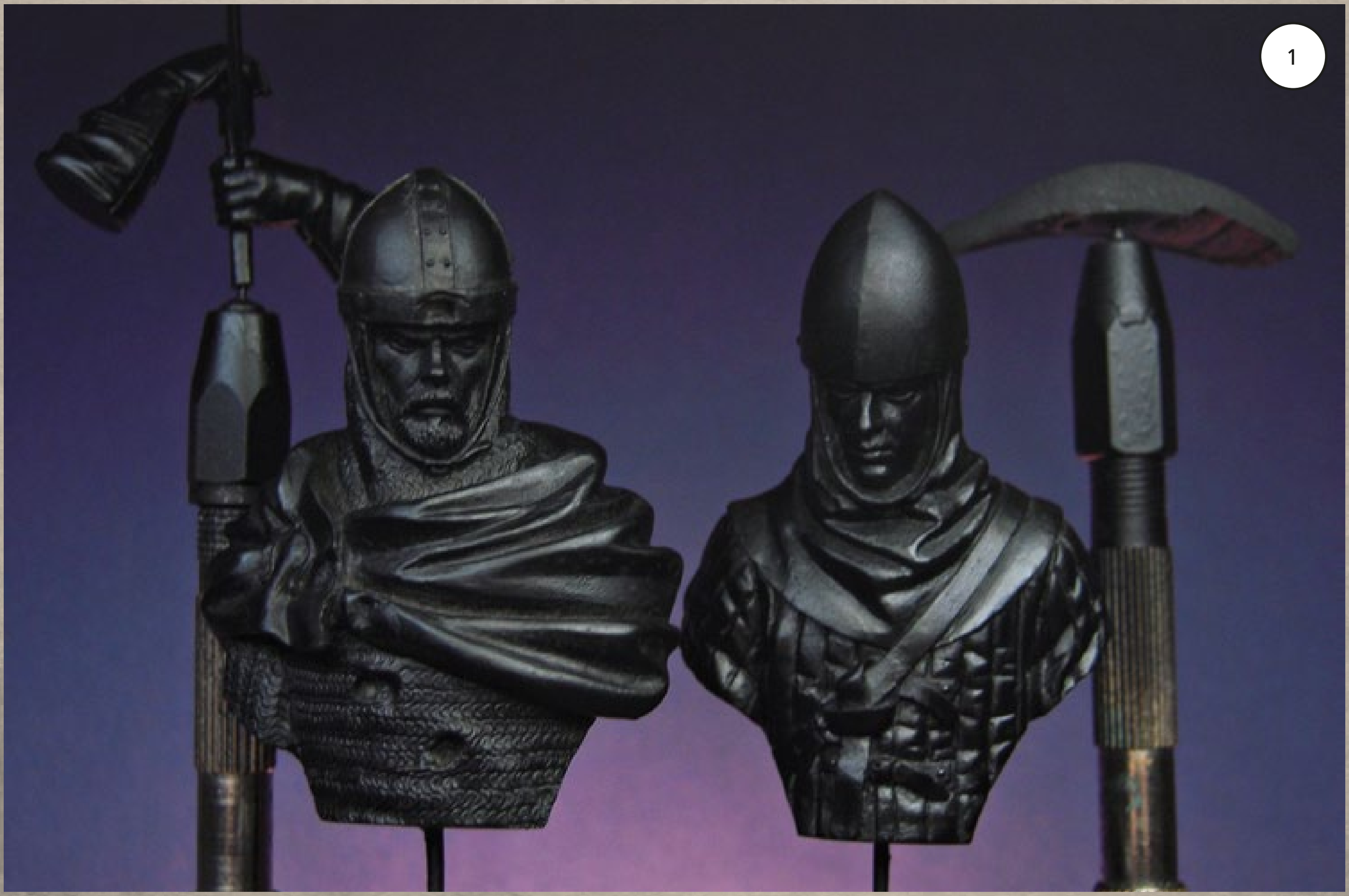
The Norman warrior is wearing a gambeson that I would do in a striking reddish tone. Over it is a piece of neutral rough cloth with a hood and a helmet that I would decorate in painted stripes, parting from the top of the cone of the helmet, probably in white and blue. He is also carrying a shield hanging from his back that would have some sort of motif, using colours according to the rest of the bust.

On the Saxon, I had chainmail, a cape that I would probably paint in a blue/green tone with wool texture, a steel helmet that would be ideal for a battered rough appearance and a long axe that he carries with both hands. This is a very typical weapon of the housecarls from the Saxon army. Also, you can see a bit of the sleeves and also the gloves, ideal to use a colour that would help me enhance the other parts.

The trick here is to choose colours that get along nicely. In this case, I was going to choose different shades of red and different shades of blue-green that I would assign to different areas before painting, along with some neutral tones that would keep a full flashy effect at bay in the secondary areas. This kind of exercise is good to help you develop a plan in your mind before you actually start. This way is easier to identify what you have to do to get what you want to achieve. Also, for this exercise, you'll need to keep in mind the colour pattern for both busts, in order to know how the elements of each figure are going to affect to the elements on the other one.

First of all, we clean the figures of small residues or mould lines they have and then I use Citadel Black spray to give a black undercoat to both figures.

1

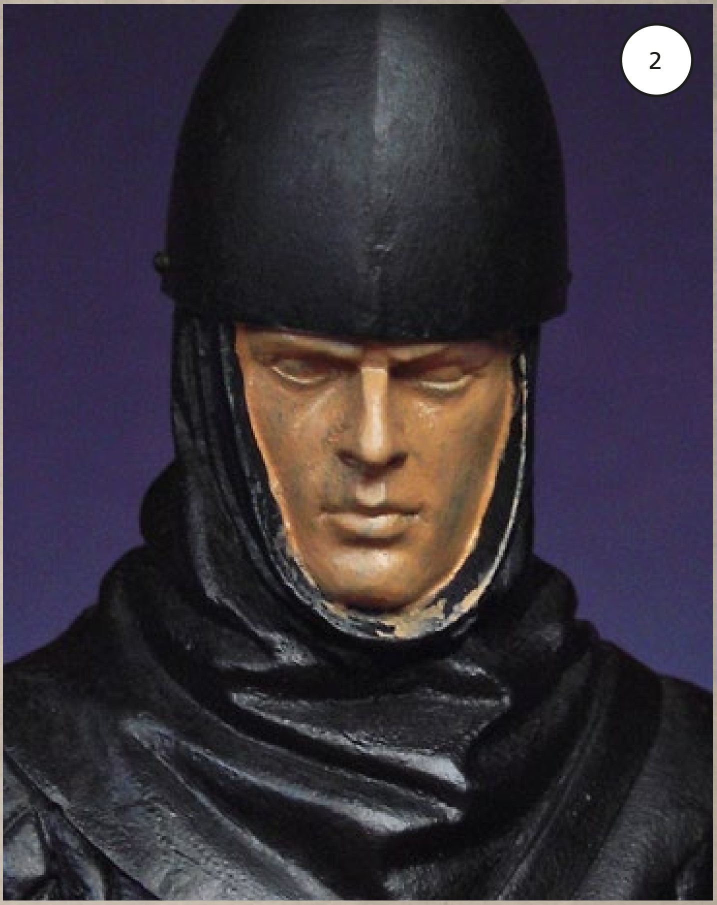


I decided to start with the faces, using the same palette for both with slight variations, not in the tones, but in the glazes. To be able to apply a slightly different finish to each face, the palette I chose was a quite simple one and the basic job was going to be the same for both busts. As you can see, these faces are not only small in size but they also have all sides covered, in one case by the chainmail and in the other by the hood. Since I didn't have to paint too much flesh, just the main features of the faces, it was going to be quite easy to paint.

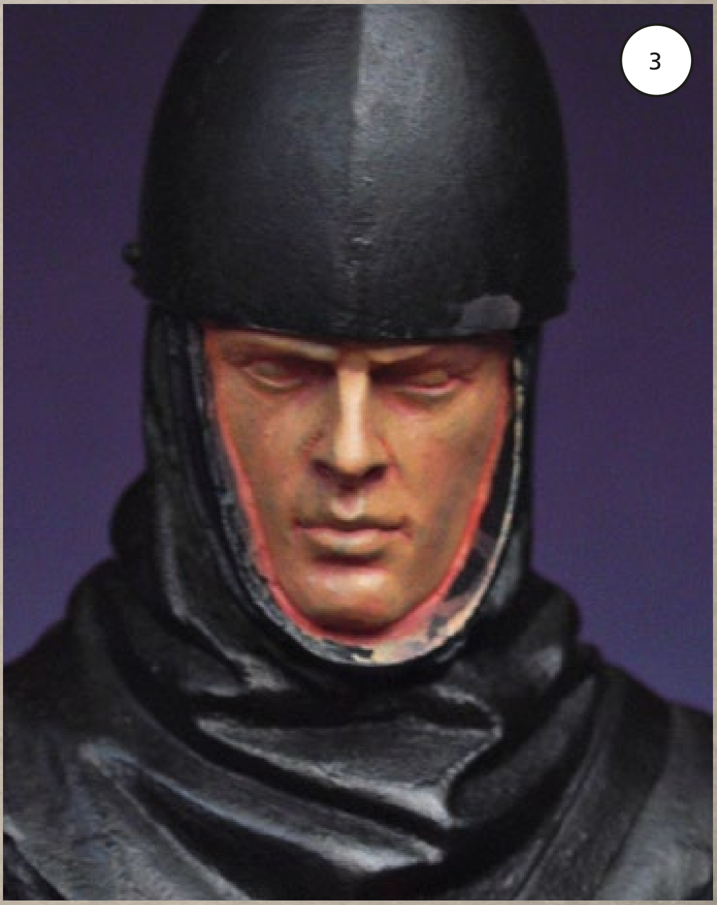
I started with the face of the Norman warrior, the one without a beard. First of all, I painted a basecoat with Vallejo Model Color (VMC) Cork Brown. I applied a couple of thin base coats, enough to cover the surface.

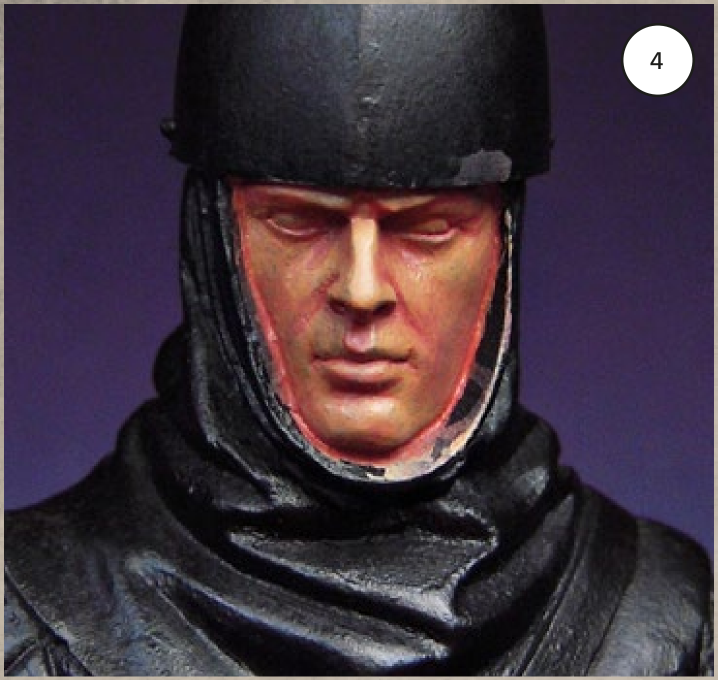
This is a slightly more yellowish tone than the normal ones I use. I wanted to use this one because it was a way to compensate for the light and blueish colour I planned for the highlights, Arctic Blue from Scalecolor. This is a very light grey blue that helps to give the sensation of pale flesh in a very nice way. For the shadows, I went for Burnt Red by Vallejo Model Color to have the usual reddish tones that enhance a face already present in the initial mix. Using three 3 colours, I created a palette in which I have a basecoat, two shadow tones adding a bit of Burnt Red and two highlight tones adding Arctic Blue. Also, I added a bit of Talens' acrylic retarder to the mixes in order to keep them running for a longer time and help with the blending process of the different areas.

After applying the base coat, I did a sketch using the palette of additional shadows and highlights previously created. In this case, the face was so small this easily resulted in making a clean job straight away. There was not too much cleaning to be done after the sketch, just some correcting and adding final highlights and shadows. After that, I just applied the glazes and that was it. Let's check the process a bit.

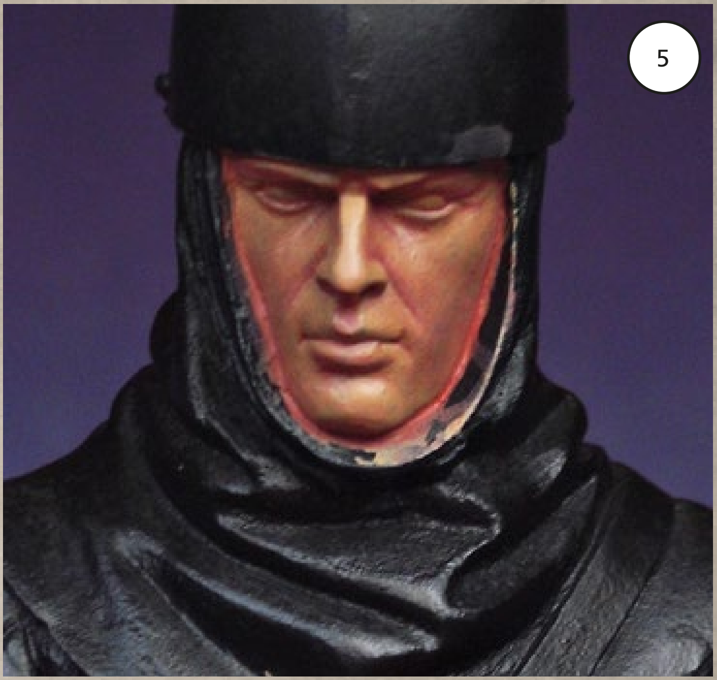


After the base coat, I applied the first shadow, Cork Brown with a bit of Burnt Red. I applied first a wash over the whole surface just to make the colour a bit more reddish and to help me to outline the different volumes and shapes from the face.

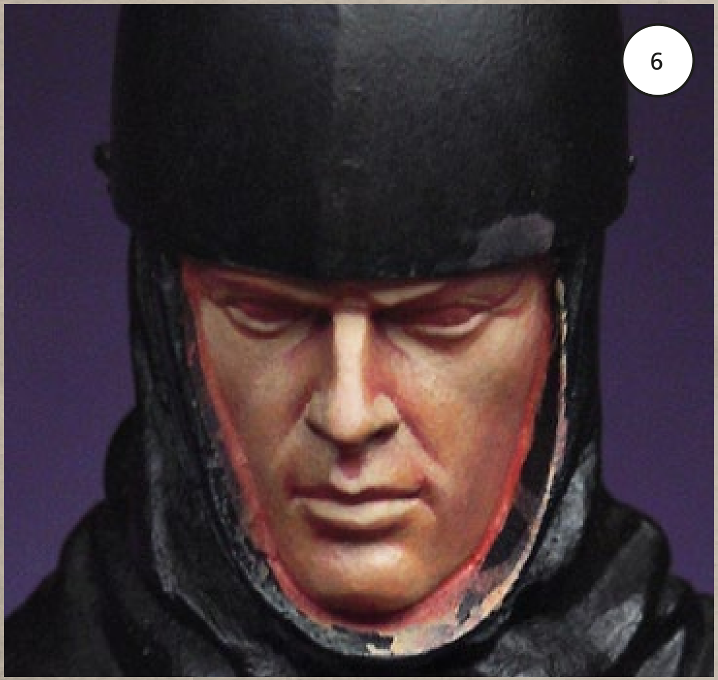




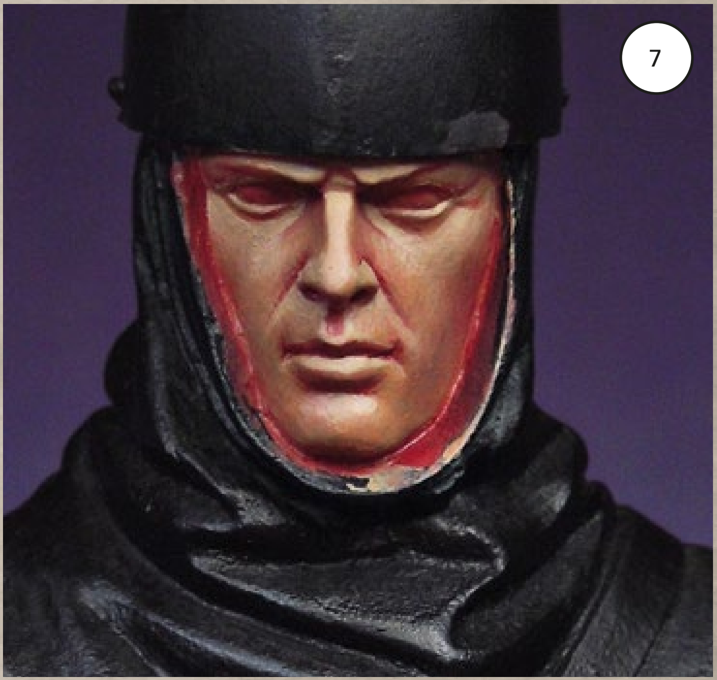
Then I persisted on the main shadow areas with that pure colour, not trying to be quite precise but straight away applying the paint where I was going to need it.



Then I corrected a bit the transitions with the base coat.

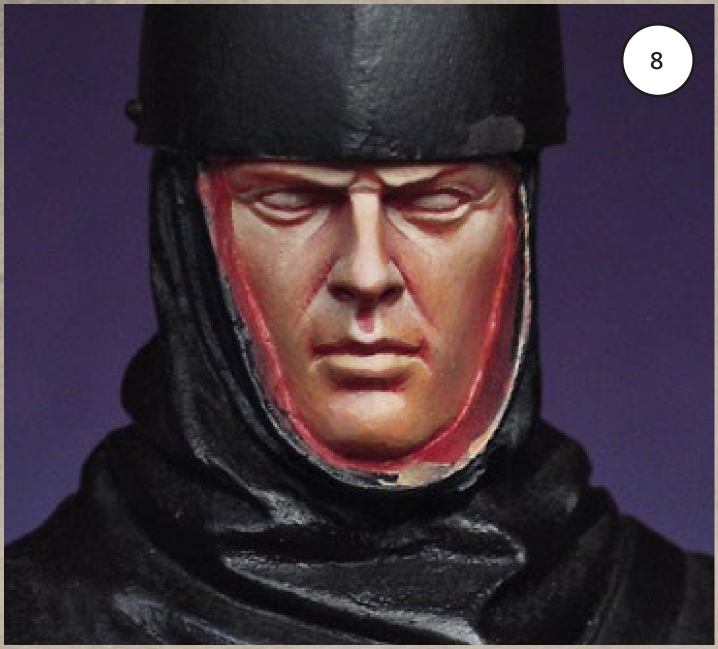


Next, I applied the first highlight which is Cork Brown with a bit of Arctic Blue.

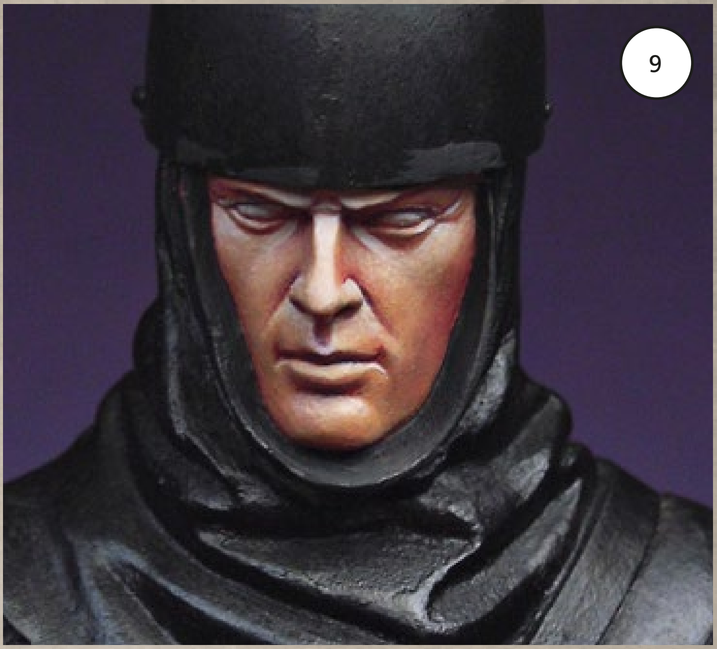


You can see that the colour starts to get a bit paler as soon as I start adding the light colour to the mix. You can see here the main highlighted areas of the bust already defined.

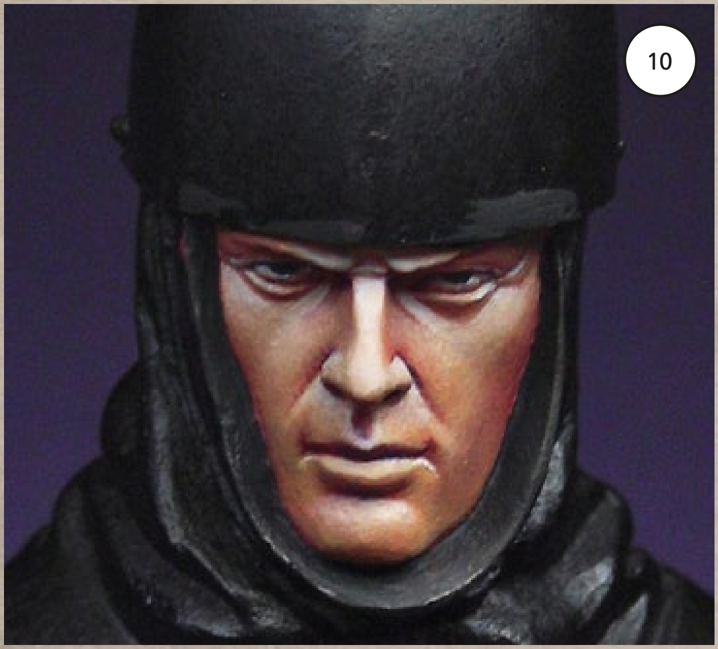
After that, I applied a second shadow with more Burnt Red in the mix in the darker recesses and around the contours of the face.



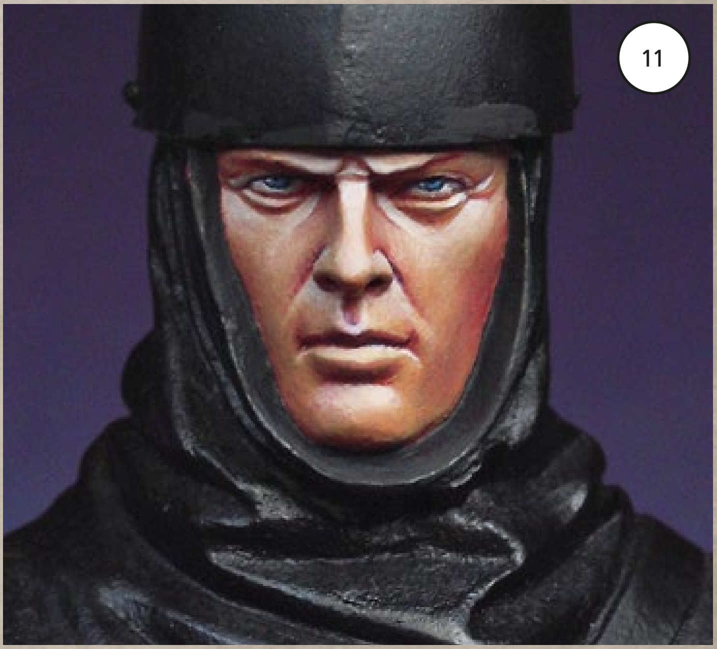
Then I added an additional highlight with a bit more of Arctic Blue on the mix.



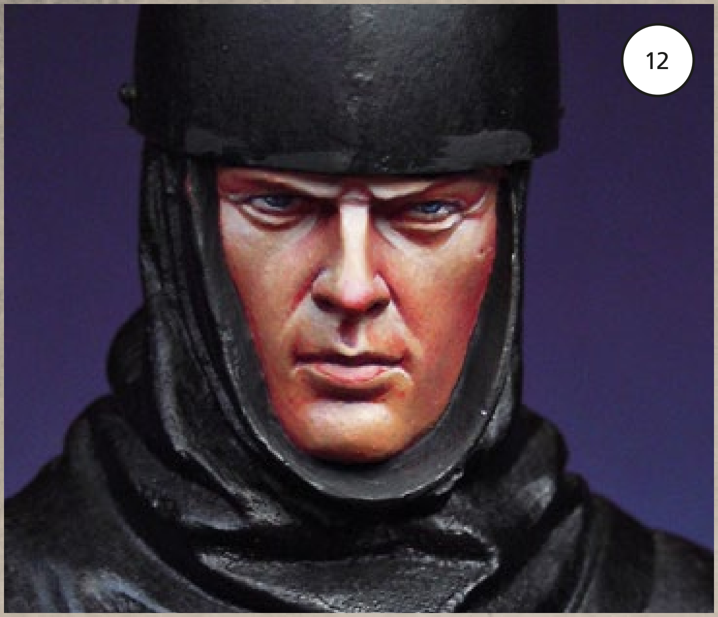
Following this, I corrected and cleaned a bit the whole work, using all the previous colours and adding some final points of highlight with pure Arctic Blue and also final points of shadow with pure Burnt Red. I would be adding additional depth to the face just to outline certain parts of it, but that would be later. For now the face was finished.



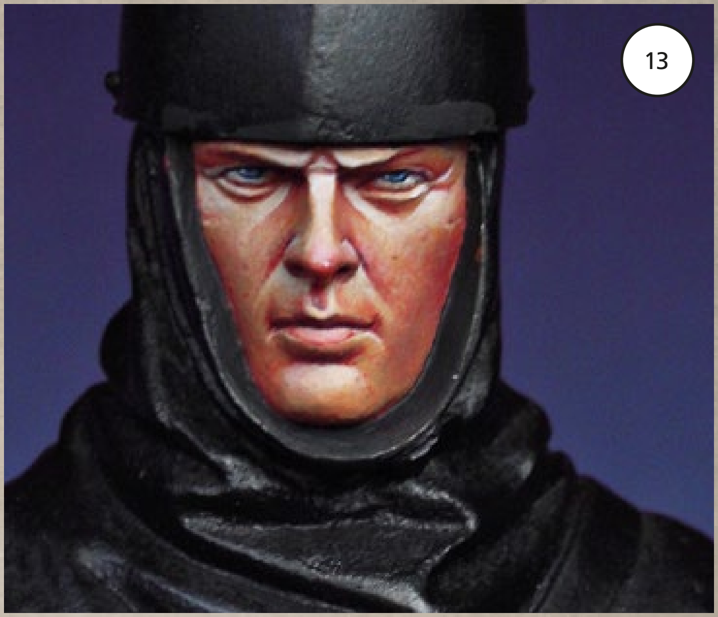
Before going on to the glazing, I decided to paint the eyes because that helps you to get an idea of how the face is going. I used a bit of Black and Prussian Blue by Vallejo to paint the iris.



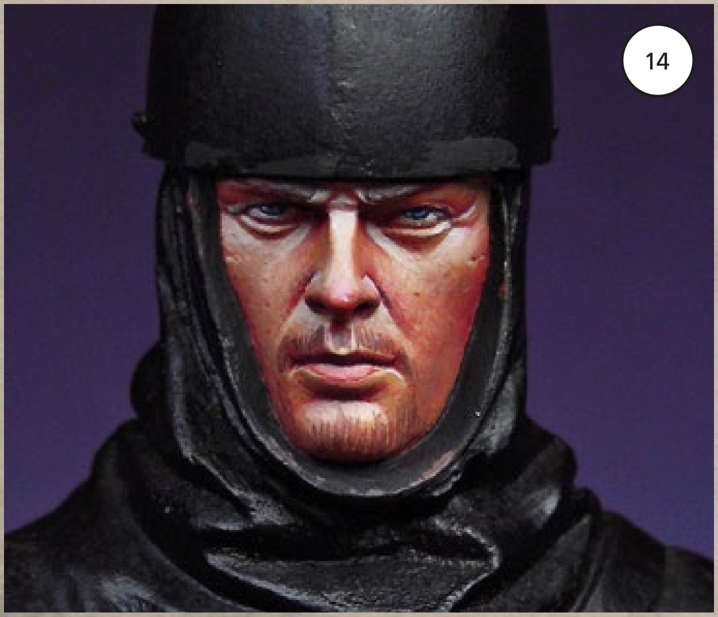
They might look a bit upward in the picture, but I painted them that way taking into account that the head is leaning a bit downwards. The way I placed them, they give the impression of a fierce, defiant look once everything is in position. Then, some highlights with Prussian Blue and a bit of Arctic Blue for the final highlights of the eye; the usual black dot in the middle and the dot simulating light reflection on one side.



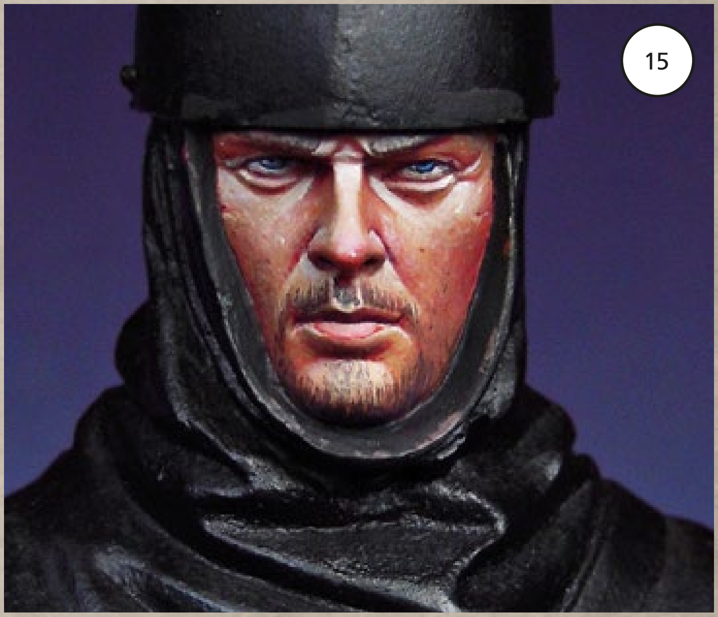
After that, I prepared the tones for the glazing. The main tones are two colours from the new Citadel range; Skrag Brown which is an orange colour that I like a lot for using in the mid shadow area of the faces to add a bit more of a fleshy appearance and also Evil Sunz Scarlet that is perfect for simulating that blush that you can normally see on pale faces. In this case, I haven't insisted too much with them because I wanted to make them more intense on the other face, as I planned to paint him as a red haired guy.



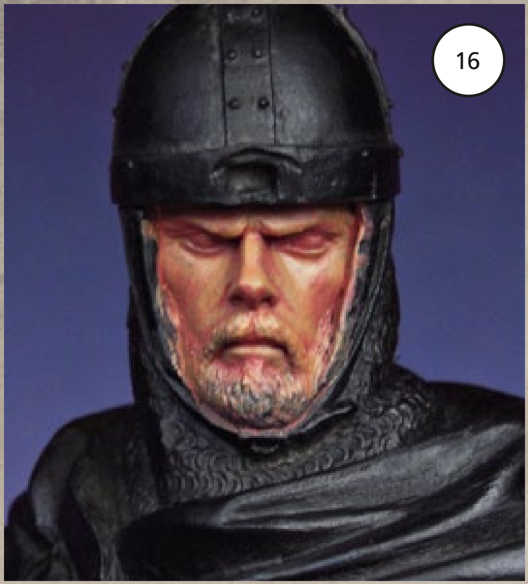
So, after doing the glazing, I decided to go for some imperfections—small freckles and a couple of little cuts around the whole face just to add some character and make him look a bit more interesting rather than the simple plain, soft and smooth blending. Using all the colours at the same time, the reds and the light colours on the darker areas and the dark colours on the lighter areas I started to mark a certain pattern of very subtle dots, lines and little scars, not trying to overdo too much, just to add some character.



Finally, after doing this I added some facial hair. For that purpose I used German Camouflage Black Brown by VMC, very thinned. I painted the eyebrows and also added a very thin beard, something a bit more developed than just a five o'clock beard.



That work was finished in a few applications of thinned paint, each one insisting more over the previous one so you get the final result by transparency and saturation. With the help of this same tone as the beard, I glazed a bit over the lower part of the face to simulate the rest of the beard and also a bit of dirt that looks quite interesting. With that, The Norman's face is finished.



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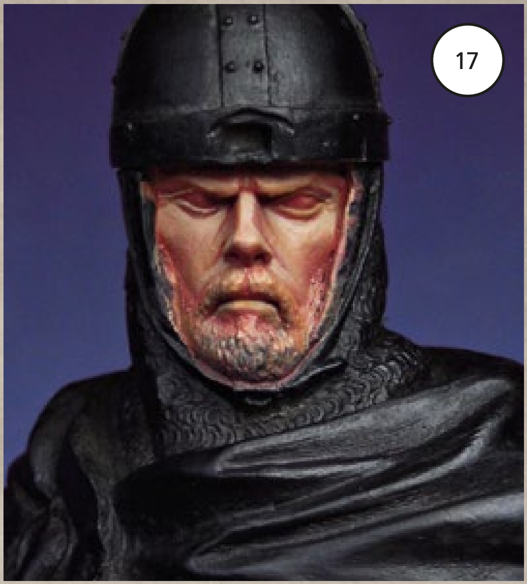

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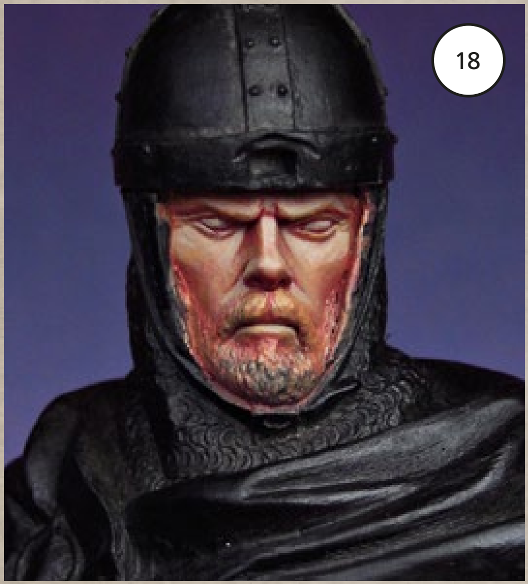

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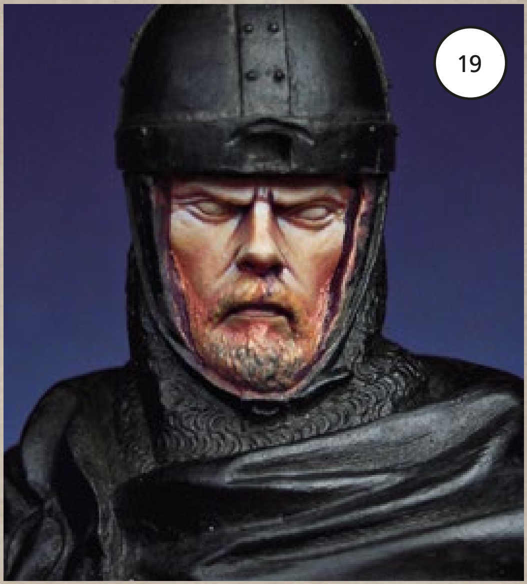

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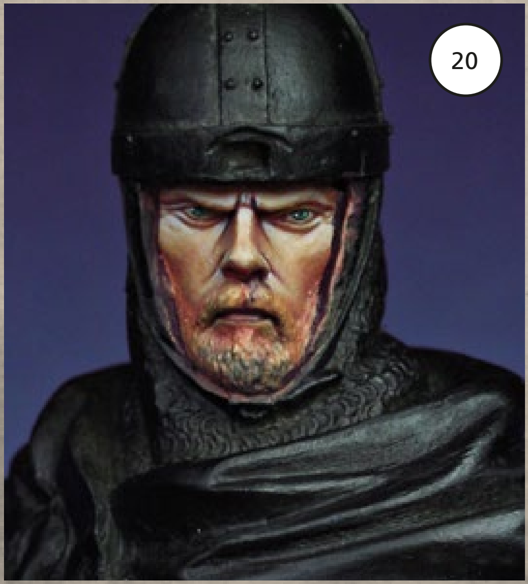

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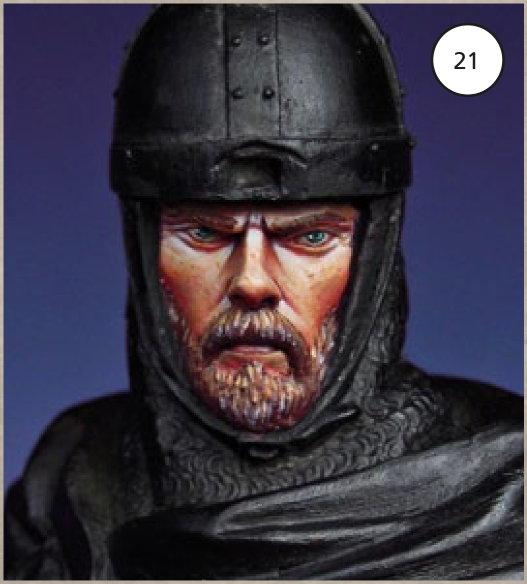

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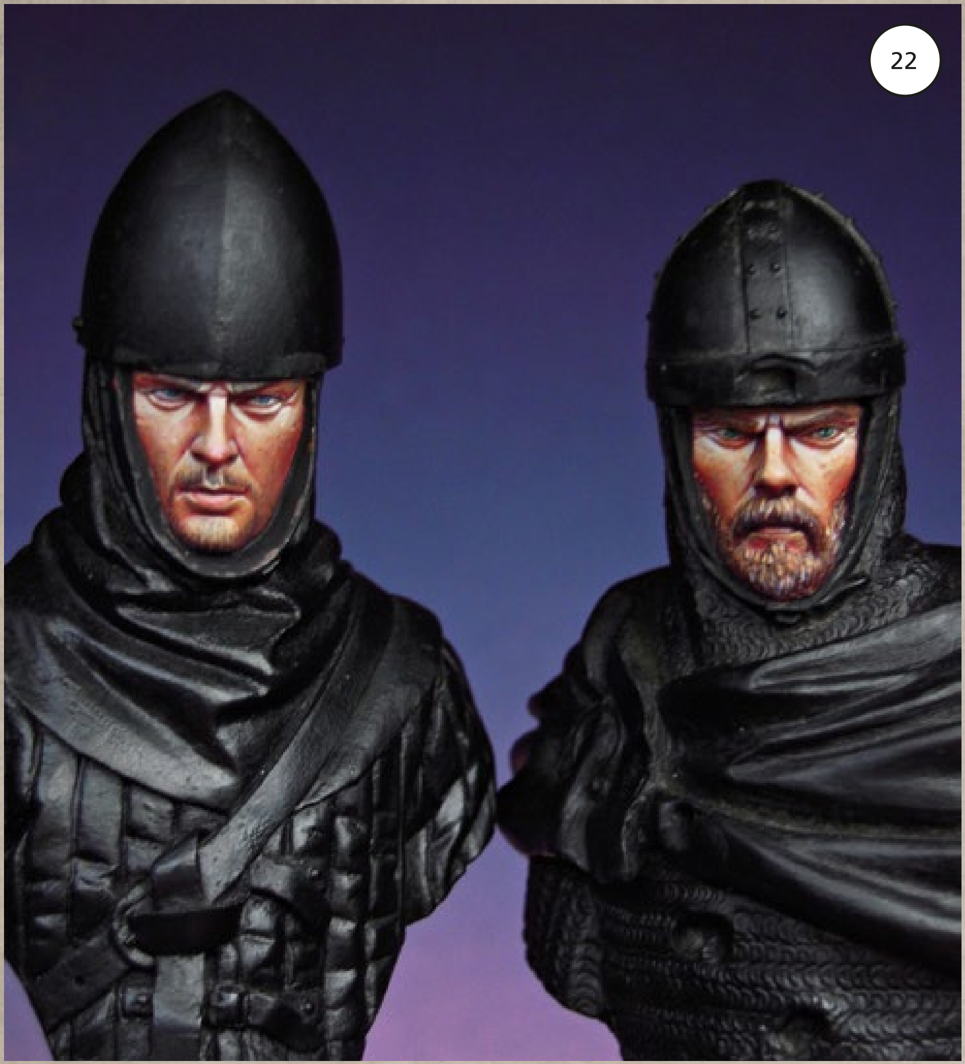
After that it was the turn of the Saxon. Painting him was even easier, because he has facial hair that covers some of the features and you just have to concentrate on painting an even smaller portion of the face. Again I repeated the same process; the base coat, highlights and shadows (as you can see in the pictures) and then I added at the same glazing I used in the other face. However, this time I insisted more on the orange tone (Skrag Brown) and I went more for some kind of freckle pattern because I wanted him to look a bit like a red-haired guy. I painted the eyes green using a bit of Black Green by VMC, but you can use any other tone you prefer and add a bit of Arctic Blue for the highlights so everything is more coherent. For the hair, I did a mix of German Camouflage Black Brown again with Burnt Red that resulted on an earthy reddish tone and applied it as the base coat. For the highlights I added Orange Leather from Scalecolor, which is a matt orange brown tone. For the final highlights, I added Cork Brown and a couple of touches of Arctic Blue. The trick here is to try to use as much as possible the colours of the face in the hair. That way it will never look like a fake beard, a problem you see from time to time in figures but often in busts. Let's check some pictures of the process.

So, right now this is the result on the faces. You can see that they have certain differences in this picture when you see both busts together, but at the same time they look quite unified for the purpose I wanted to achieve with them.



So now is the moment you have the easy part done, which is the faces. It is easy because you don't have to think too much about the colours of the flesh, unless you want to add some strange tones or some effect. In historical busts this would be typical flesh colours and you have to start thinking in the colours you are going to use in both busts. My plan right now is that maybe I'm going to change something along the process, but for now it is fine. For the Norman I'm going to paint the gambeson in a light warm red tone, because these garments were normally dyed in colours and I want to portray one that has been worn a lot. I'm going to paint the hood in a dark brown with a lot of texture, with points, dots and scratches. The helmet is going to be in stripes of dark white and dark blue green. That way I have a bit of red in the cloth and also this blue-green in the helmet. I'm also thinking in painting the shield in dark blue green in the front side with maybe white motifs and red leather edging.

For the Saxon, the chainmail would be, of course, metal. On the helmet I'm going to experiment with new approaches to metal. We'll see. I would like to experiment with the textures and the cloak is going to be in dark blue-green colour and probably a chequered pattern, almost like tartan pattern. As you can see in the arms, it has some bits of the sleeves that I'm going to paint in dark red and the gloves will be in a light colour to simulate the typical leather warming from inside to outside. So I think the right order should be starting from inside to outside and from up to down. That means in the case of the Norman, first is the cloth hood for framing the face and then, of course, the helmet in order to avoid touching the gambeson with my fingers while I paint the upper area. In the case of the Saxon, the thing that I'm going to paint first is the whole chainmail because it's the typical part that is a bit dirty to paint. You don't want to have a very intricate pattern in the cloak and then over it has to be painting something in metallic that is under that part because it could be dangerous and any mistake could be a bit messy. I prefer to paint all the metallics first and then the cape with a bit more care. The final parts would be the gloves, the axe and the shield. Also we have the nose guards on both helmets that I'm going to paint at the same time I paint the metallic parts of the Saxon. I have taken advantage of having the palette for both faces just once. That pieces are going to have a consistent tendency and this is also part of the benefit of painting two pieces together; you just have to make mixes once and then maybe using the same mix or altering it a bit you have what you

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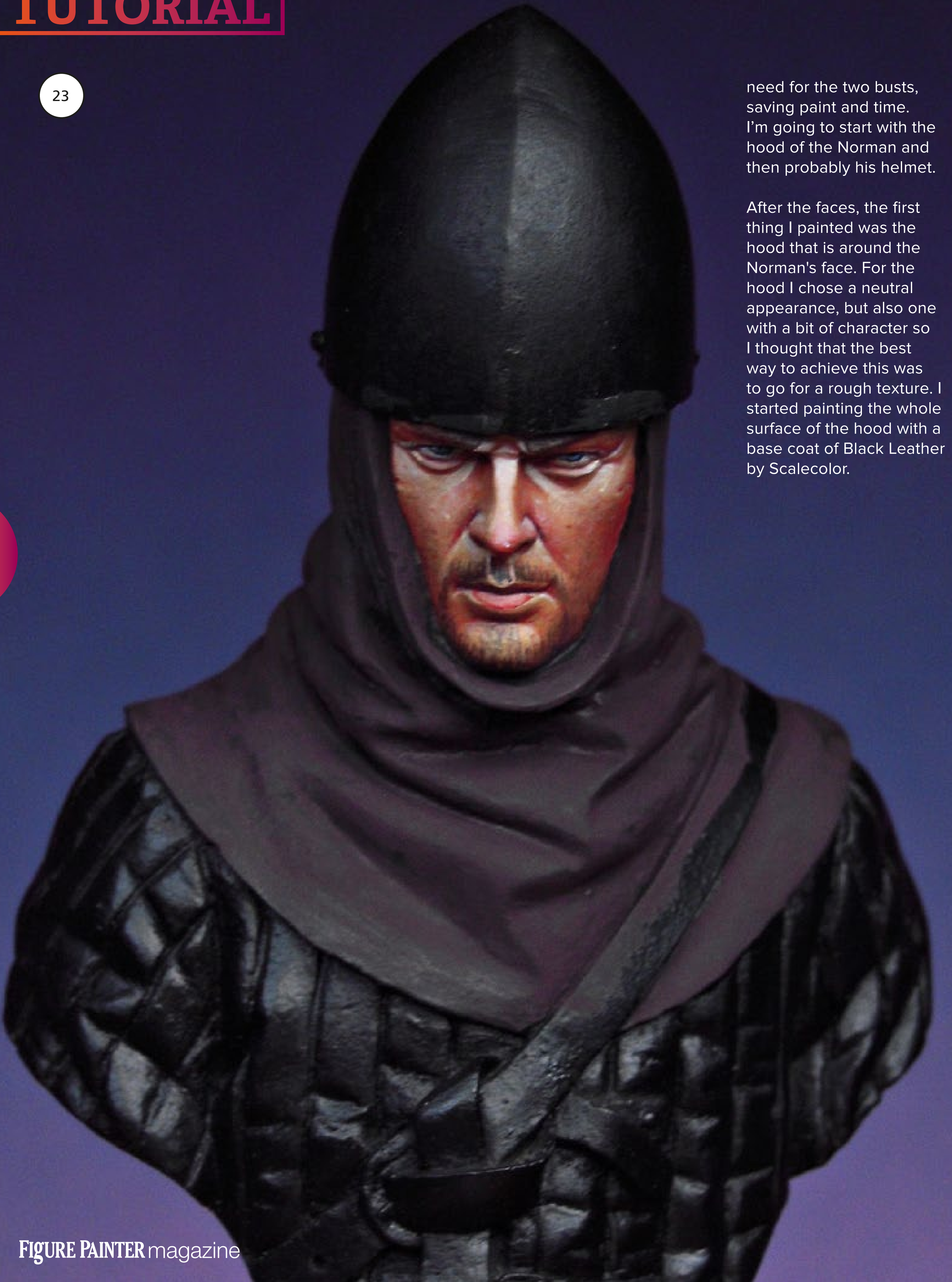


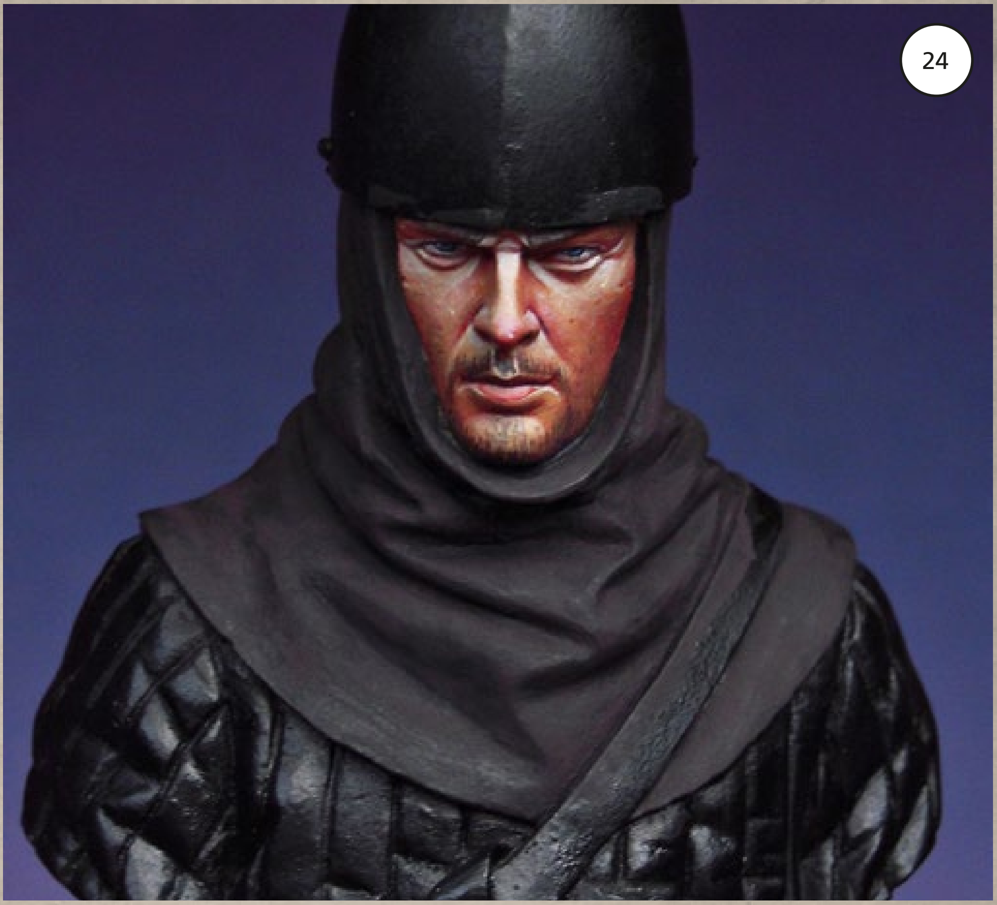
need for the two busts, saving paint and time. I'm going to start with the hood of the Norman and then probably his helmet.

After the faces, the first thing I painted was the hood that is around the Norman's face. For the hood I chose a neutral appearance, but also one with a bit of character so I thought that the best way to achieve this was to go for a rough texture. I started painting the whole surface of the hood with a base coat of Black Leather by Scalecolor.

This is a grey reddish tone with some violet tone, too. It is quite an interesting colour for use as a starting point, because I want to compose highlights and shadows here doing some texture to help build the sensation of volume while applying several layers of different colours. First of all, I added a wash of black, also by Scalecolor, to have all the shadow parts outlined and to tone down a bit the colour.

I then put on the palette several different pure colours, separate in different spots. I put down a bit of Brown Leather, Dubai Brown, also a bit of extremely light Arctic Blue and a bit of Petroleum Grey. What I did with this was to start stippling with the tip of the brush, slowly building the highlights starting from the base coat, keeping the tone more or less as it was in the shadows and marking the point of the maximum highlights with the accumulation of dots with the lighter colours. The trick is starting with two or three wrinkles in a limited area of work in order to first try to experiment how it will look. Once I was satisfied with the results, I just moved to adjacent areas building the effect bit by bit until I had the right degree of contrast and texture and also the kind of tones I wanted involved.

I started with Brown Leather, then over it in scarce places I went with Dubai Brown and over it in the lighter areas I did some stippling with Arctic Blue and also some washing to integrate the whole thing with these colours. If I had a place that needed a bit of a medium tone, then I went back to Black Leather and also to Petroleum Grey to make it all look more greyish. I started with a small group of wrinkles.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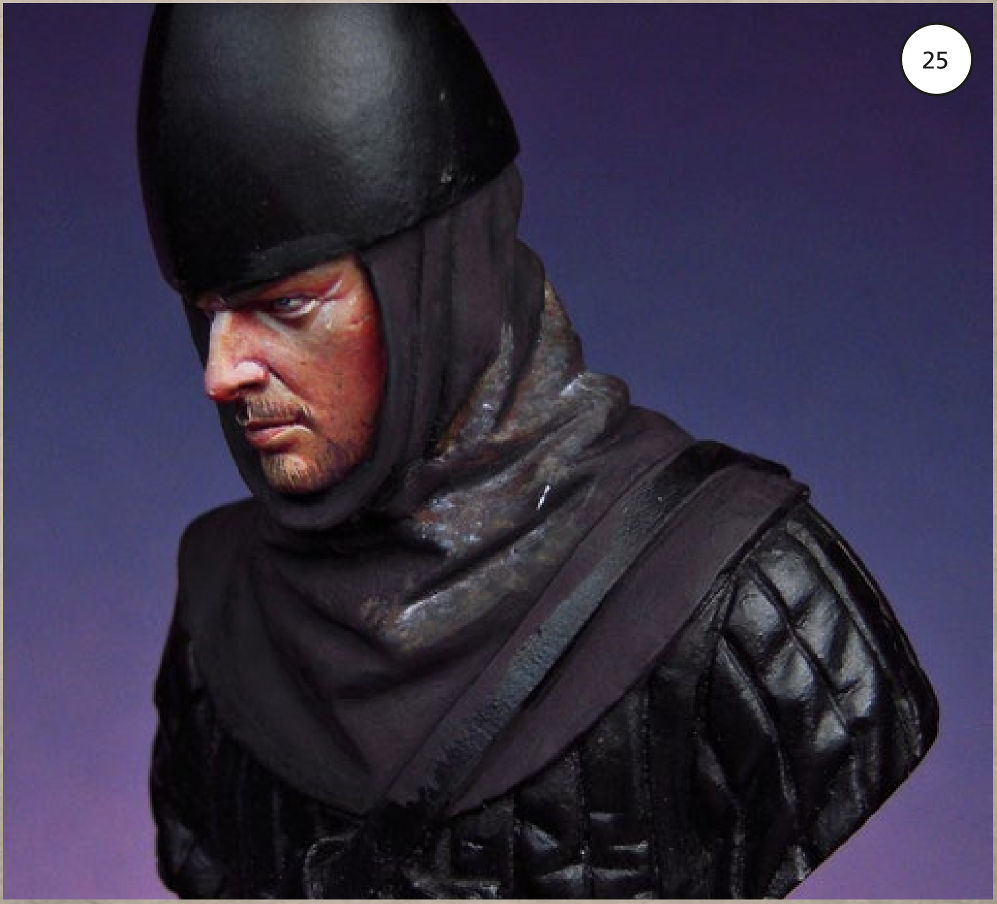
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Working bit by bit, I managed to paint the whole hood with the look that I wanted.

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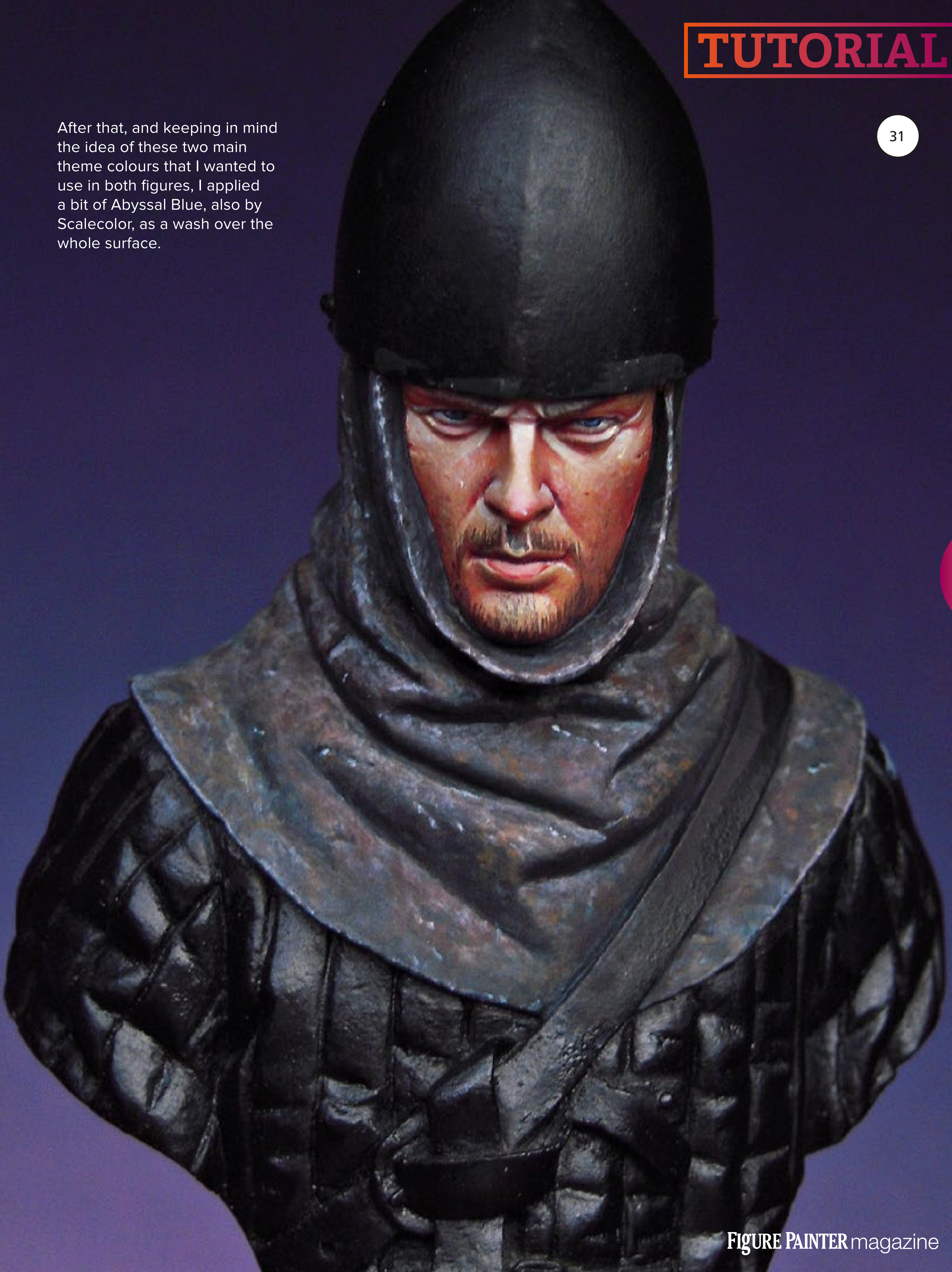
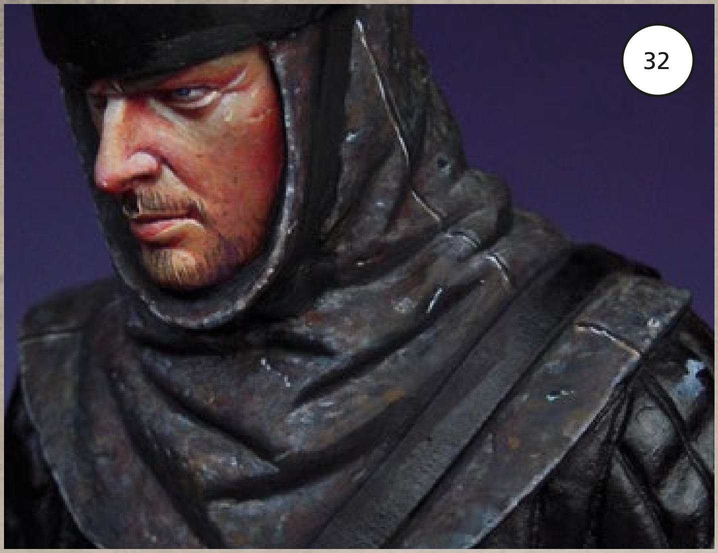
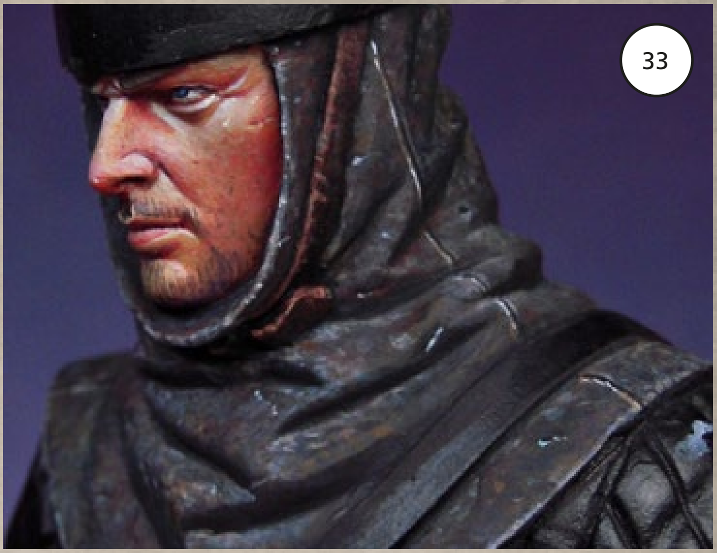
After that, and keeping in mind the idea of these two main theme colours that I wanted to use in both figures, I applied a bit of Abyssal Blue, also by Scalecolor, as a wash over the whole surface.





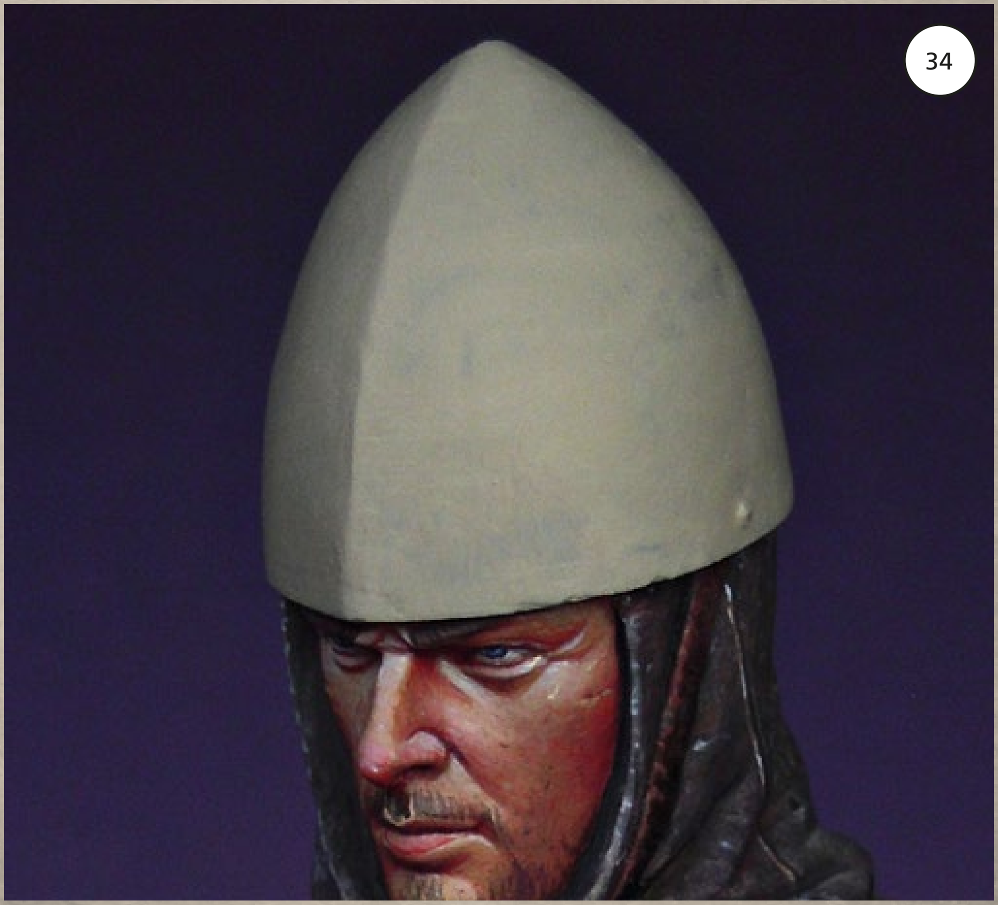
This helps not only to integrate all the previous texture work, but also gives a blueish sensation in the shadows that helps integrating the whole thing much better with the rest of the parts I was going to paint. To finish, I painted two lateral seams on the hood because it's logical that it is not only one piece of cloth, it is two pieces. This is the kind of detail you can simply do painting a dark line and then highlighting the lower edge.



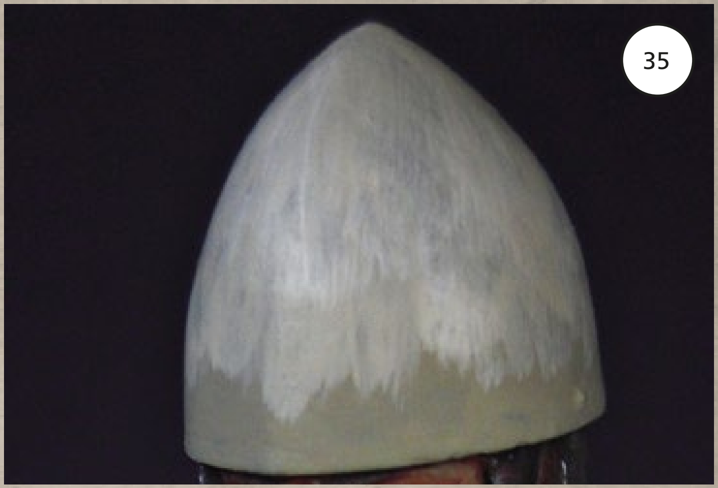
You get a very nice result with that detail, as it adds more interest to the area. I painted the leather strap of the helmet with some brownish tones and the hood was finished. For the basecoat of the strap, I used a mix of Burnt Red that is the colour of the shadow of the flesh and VMC Glossy Black. Then I simply highlighted a bit with Skrag Brown and later with Cork Brown for the last highlights. The trick is keeping on using the same colours we have used before again and again, so you get a sensation of coherence all over the piece.

So, in order to ready all the upper parts of the Norman, I started with his helmet. What I planned to do with this one was paint a very common decoration of the helmets from that period that simulates alternate stripes of two colours, in a similar arrangement as an umbrella. In this one, keeping in mind the overall colour scheme, I wanted blue-green stripes and white stripes.

First of all, I painted the white background. For the basecoat, I applied two or three thin coats of Stone Grey by VMC to get some light grey tone with a bit of green which is perfect for this combination.



After that, I added some highlights pointing towards the tip of the helmet adding VMC Off White to the base coat in two applications.



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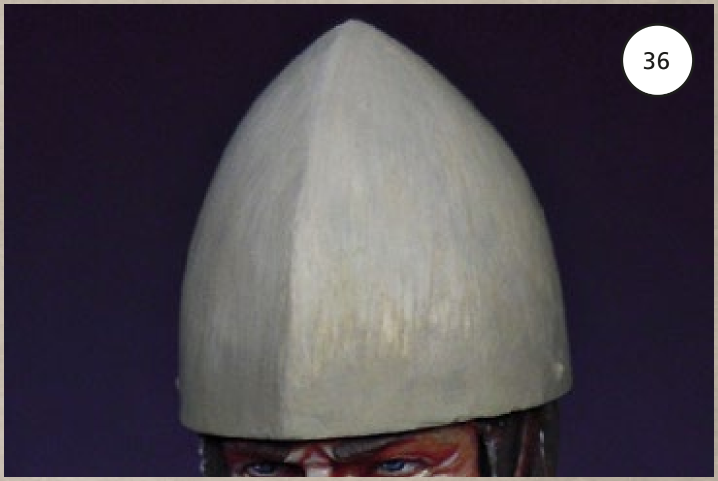
The result was very rough, but it was only a sketch. Using a Pentel water brush, I applied a thin coat of 50% retarder and 50% water over the whole surface. Once applied, you have a wet surface where you can apply again all the colours you are using and blend them together easily to make the transitions smoother. The system is similar to the one you use for blending oil paintings, but with the advantage that once you are done, you don't have to wait for the work to get dry. You simply need a hair dryer and the work gets fixed in a couple of minutes.



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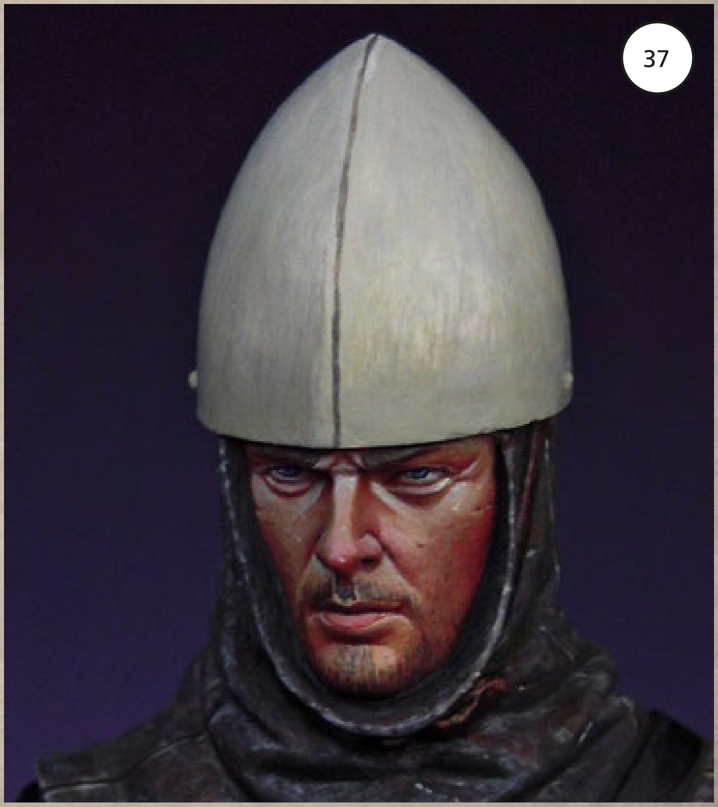
Using this system I could get an extremely soft finish, simply repeating the process until achieving the desired effect. I didn't need to go very much into a clean result, because I was going to make the helmet really weathered. The point was to make blending easier. I take into account that the helmet is in a very highlighted area of the bust. It would almost have no shadows, except for a slightly darker tone on the lower end that I would add later as a wash once the pattern was finished.

Now it was the time to draw the pattern of the stripes. Even if it looks like something really hard and difficult, it is in fact really simple. For the lines, you need a slightly darker tone than the one used underneath, in my case, Stone Grey with a bit of German Camouflage Black Brown by VMC, that I would use later as the shadow wash towards the lower parts of the helmet.

I divided the helmet in two perfectly equal halves with one line that went from the centre of the front to the centre of the back of it.



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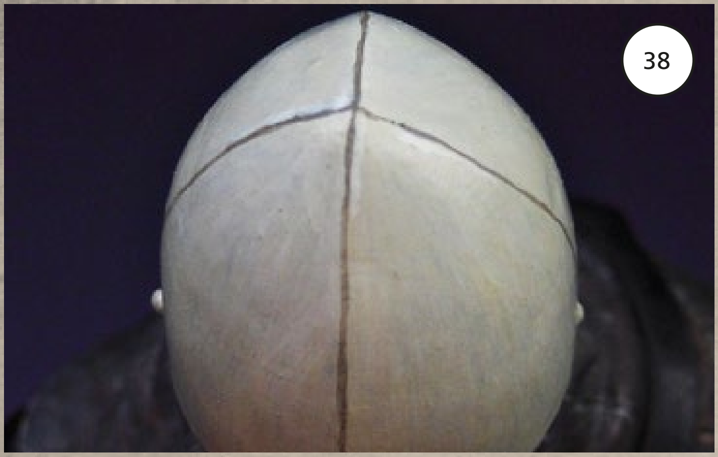
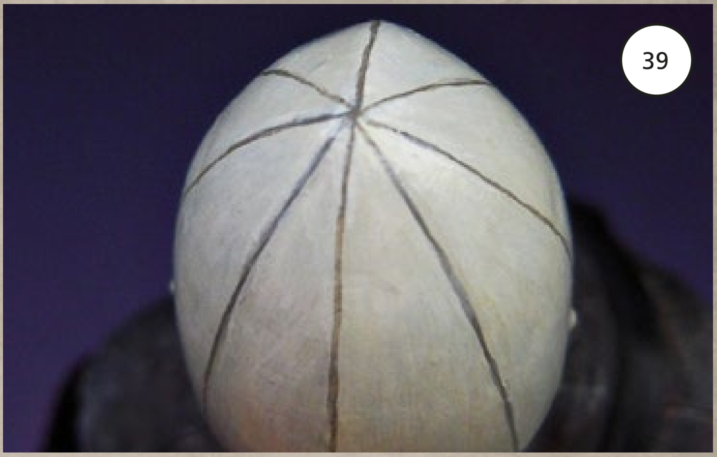
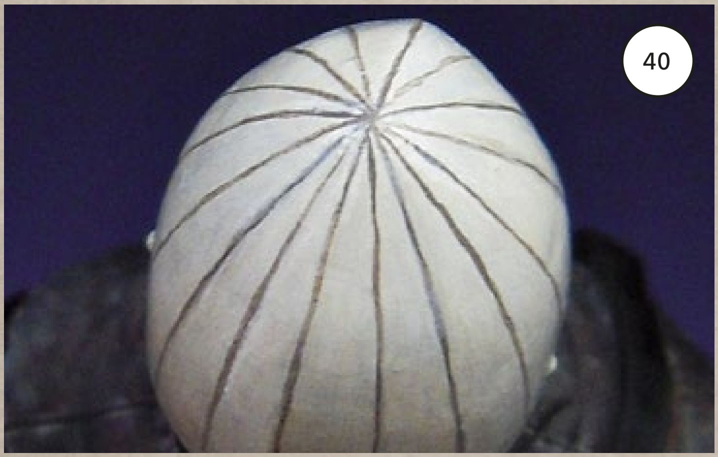


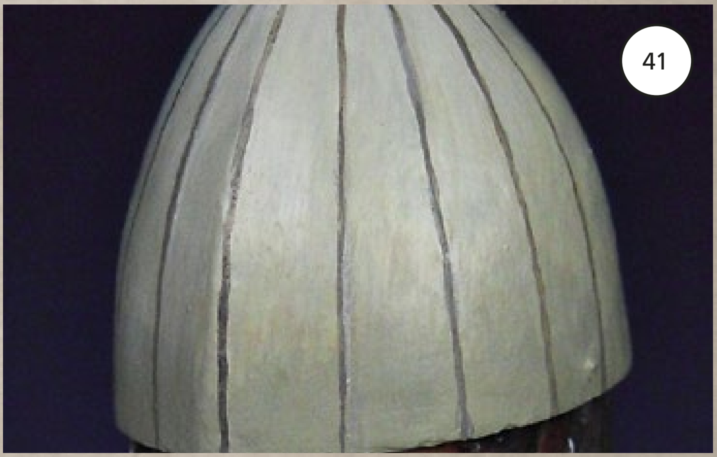
After that, what I did was divide again each half in two, so now I have four portions.



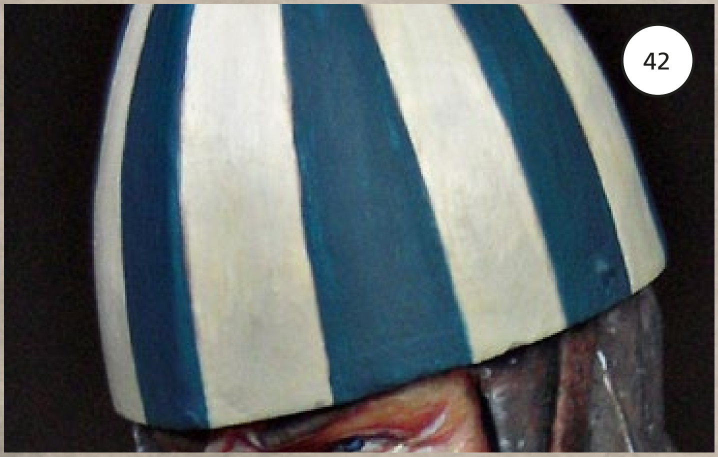
It is quite easy to keep track of the work you are doing if you simply concentrate on dividing one area at the same time in two perfect halves. Then, I divided again and now I have eight portions.



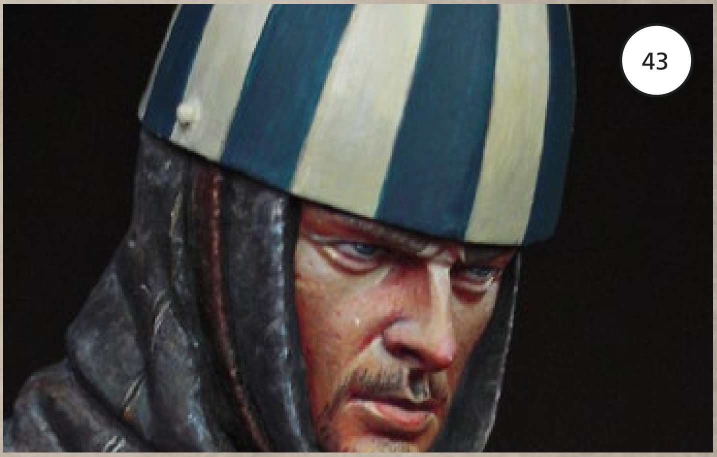
And I did it for the last time, so I have a total of sixteen parts.



After painting those lines, I checked if they needed any correction.

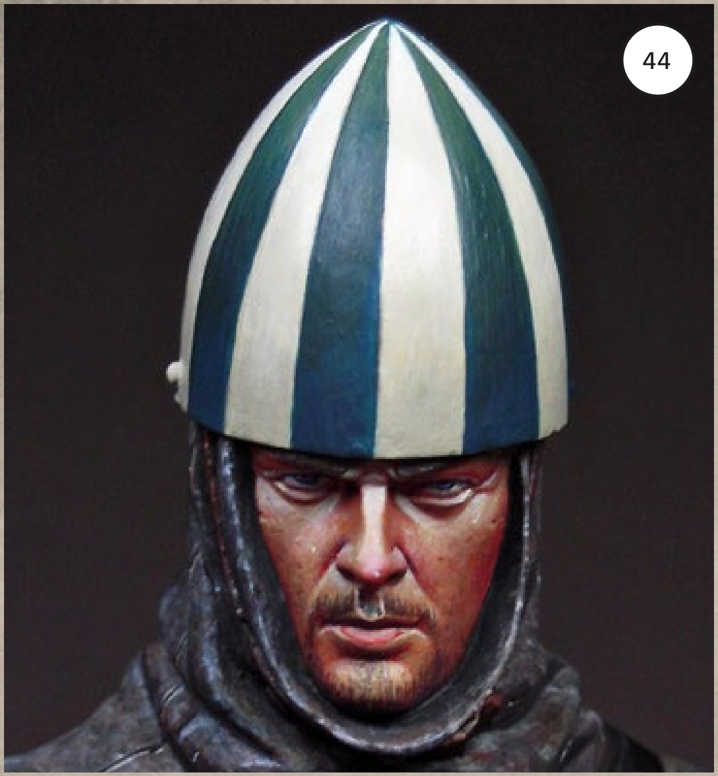


If you are going to paint the non-white stripes in a tricky tone, like red in example, or you are not really confident with this technique, sometimes it is useful to paint a base coat on those stripes with a darker tone consisting on the previous colour used in the white area with a bit of more of the colour used for the shadows. That way it is easier to cover any mistakes, as the tones are similar.

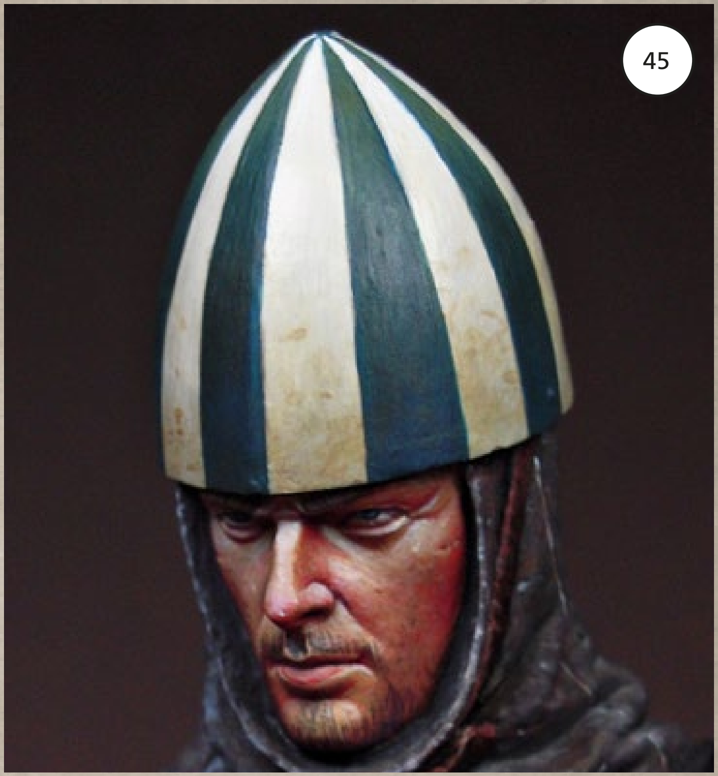


Over those darker stripes, you can paint carefully the desired tone.

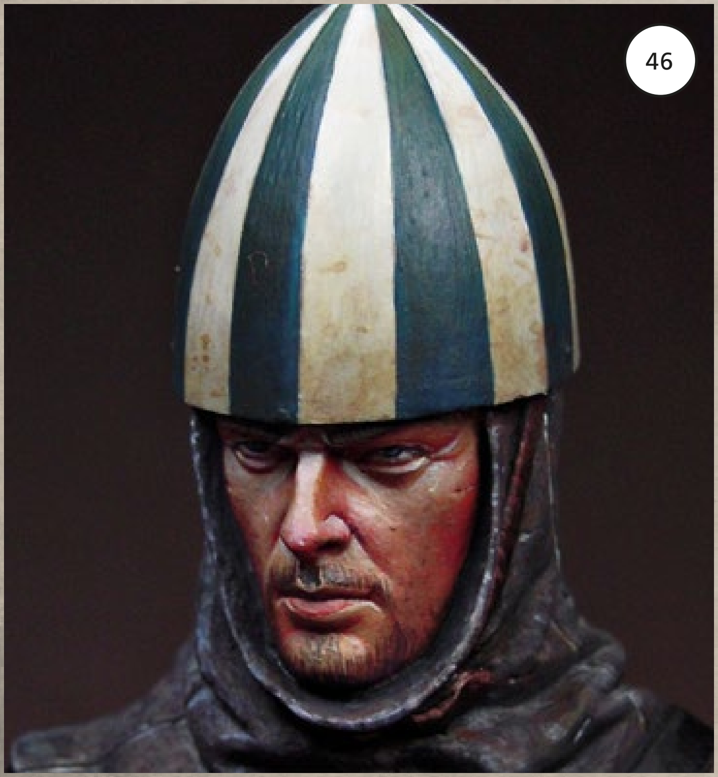
In my case, for the base coat of the blue green stripes, I used Periscope from the Panzer Aces range from Vallejo and Boreal Tree Green from Scalecolor.



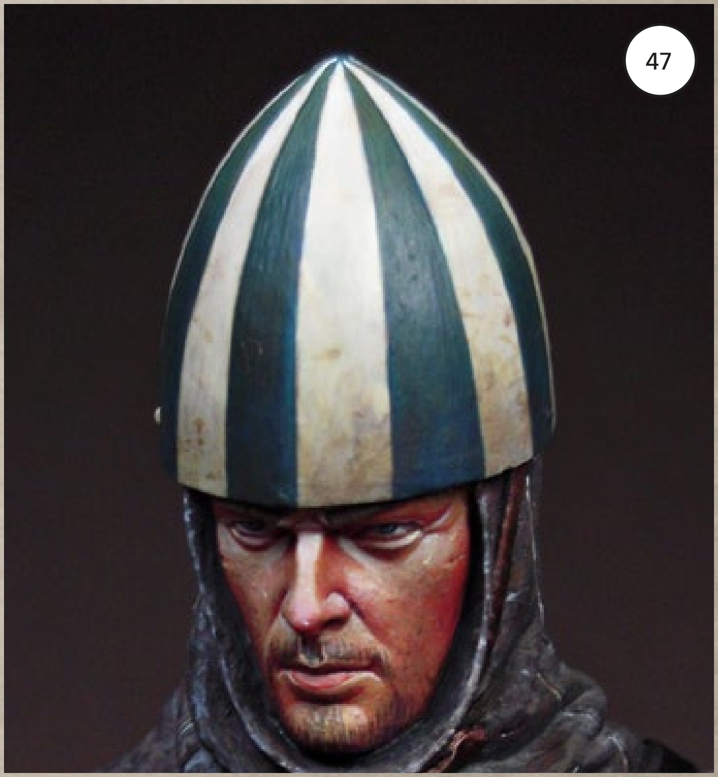
After that, I highlighted the colour adding that tone we used as basecoat on the face, Cork Brown. It is a yellow fleshy tone, perfect for highlighting greens and blues without distorting them. I applied the highlights towards the upper part.



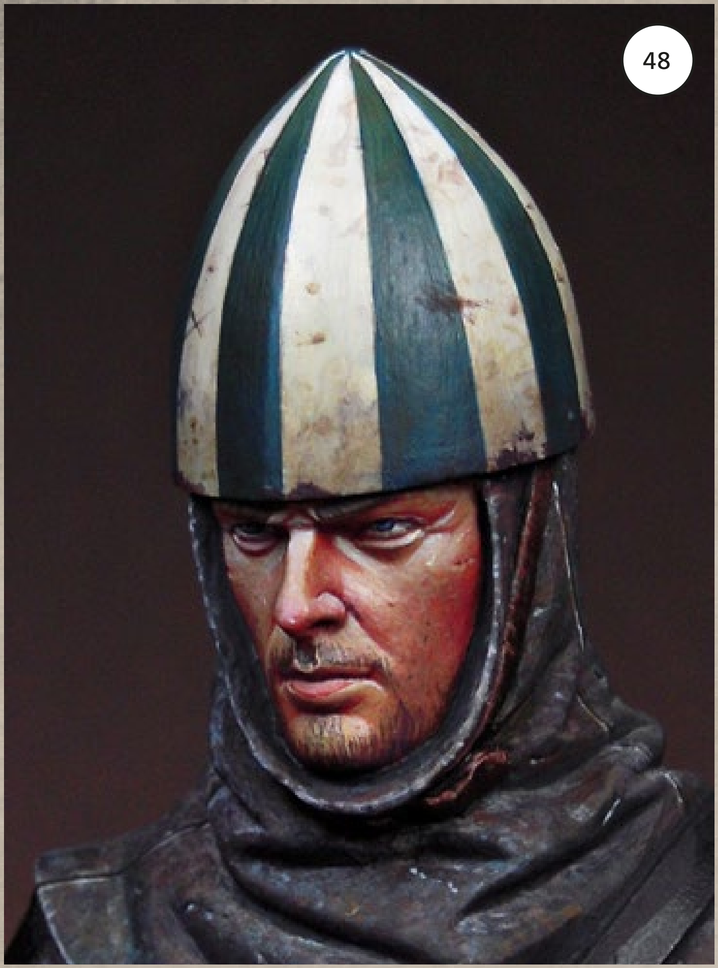
Now that I had the basic work on the helmet done, I applied additional shadows and random stains with really thinned washes of brownish tones towards the lower side of the helmet. This way not only you add shadows, but also dirt. First, I applied Scalecolor Dubai Brown.



Then some Brown Leather from Scalecolor.



And then pure German Camouflage Black Brown.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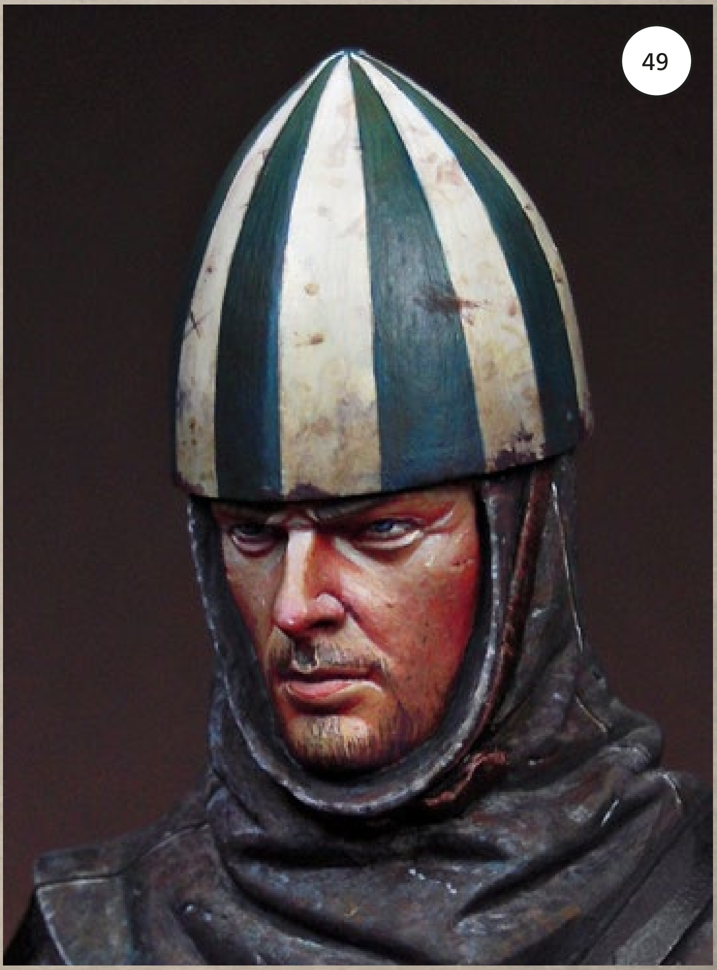
You need to be quite subtle here and build the effect slowly. That way the helmet looks quite stained and really interesting. You can leave it like this or you can go for a much more worn effect adding scratches and spots where the metal of the helmet can be seen underneath. So let's go for it.

I used Black Leather from Scalecolor to create additional stains, scratches and also in the lower side areas in which the paint has simply falling from the surface.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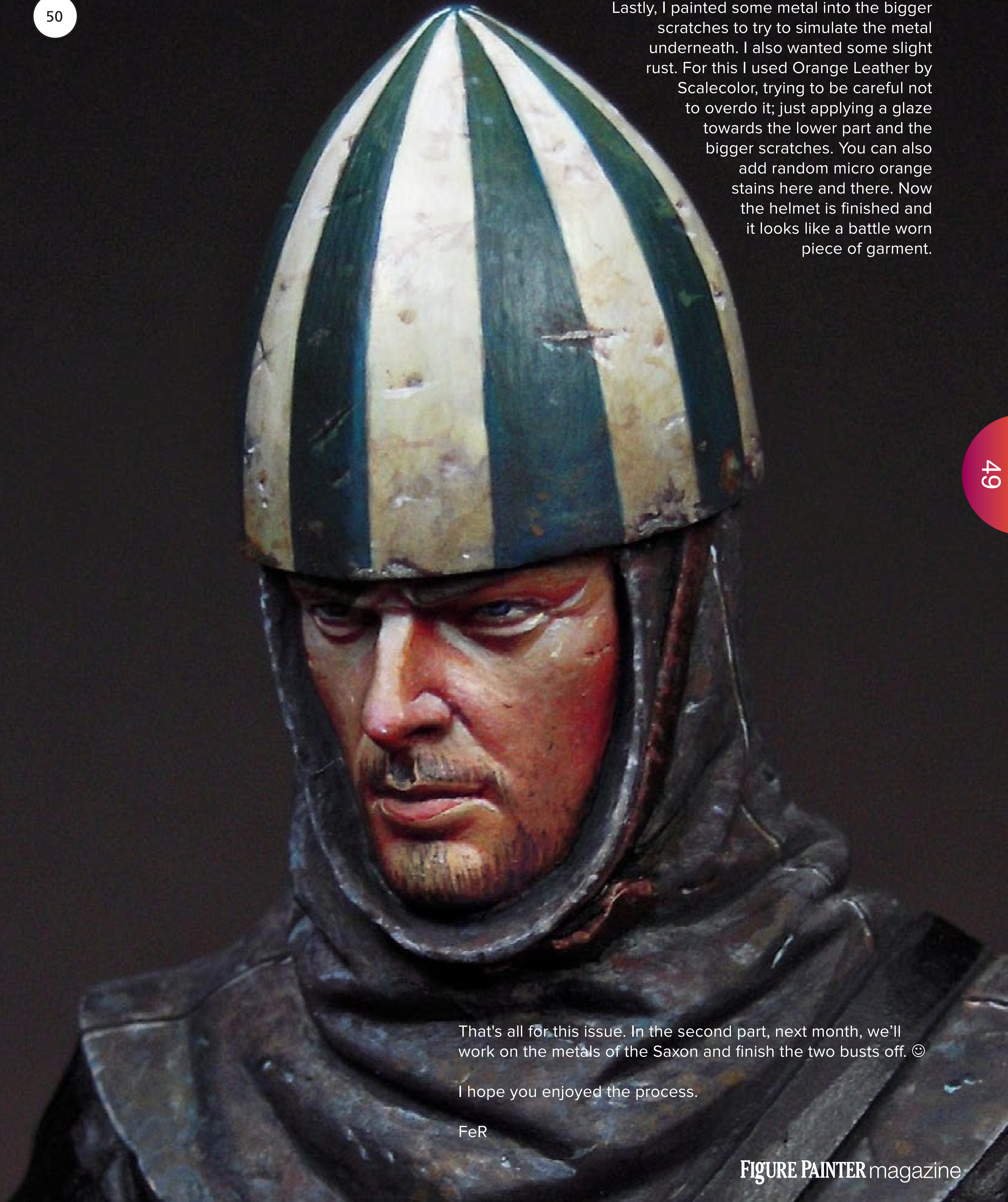
After that I used the previous highlight tones from the green and the white areas to highlight these imperfections underneath. This way we add some volume to them. That step alone makes everything stand out in a really nice way.



Lastly, I painted some metal into the bigger scratches to try to simulate the metal underneath. I also wanted some slight rust. For this I used Orange Leather by Scalecolor, trying to be careful not to overdo it; just applying a glaze towards the lower part and the bigger scratches. You can also add random micro orange stains here and there. Now the helmet is finished and it looks like a battle worn piece of garment.

That's all for this issue. In the second part, next month, we'll work on the metals of the Saxon and finish the two busts off. ☺

I hope you enjoyed the process.

FeR

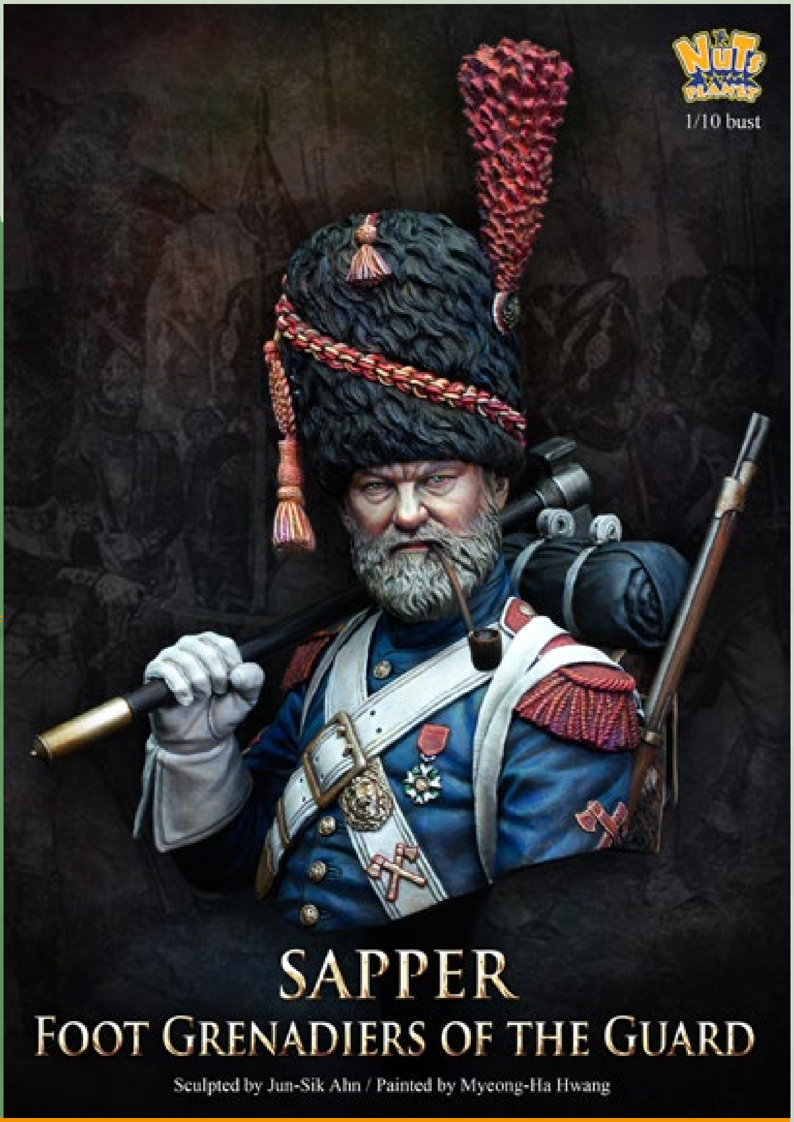
by Martyn Dorey

Details

Price:	Approx £50.40
Scale:	1/10th
Material:	Resin

Available from

Nuts Planet

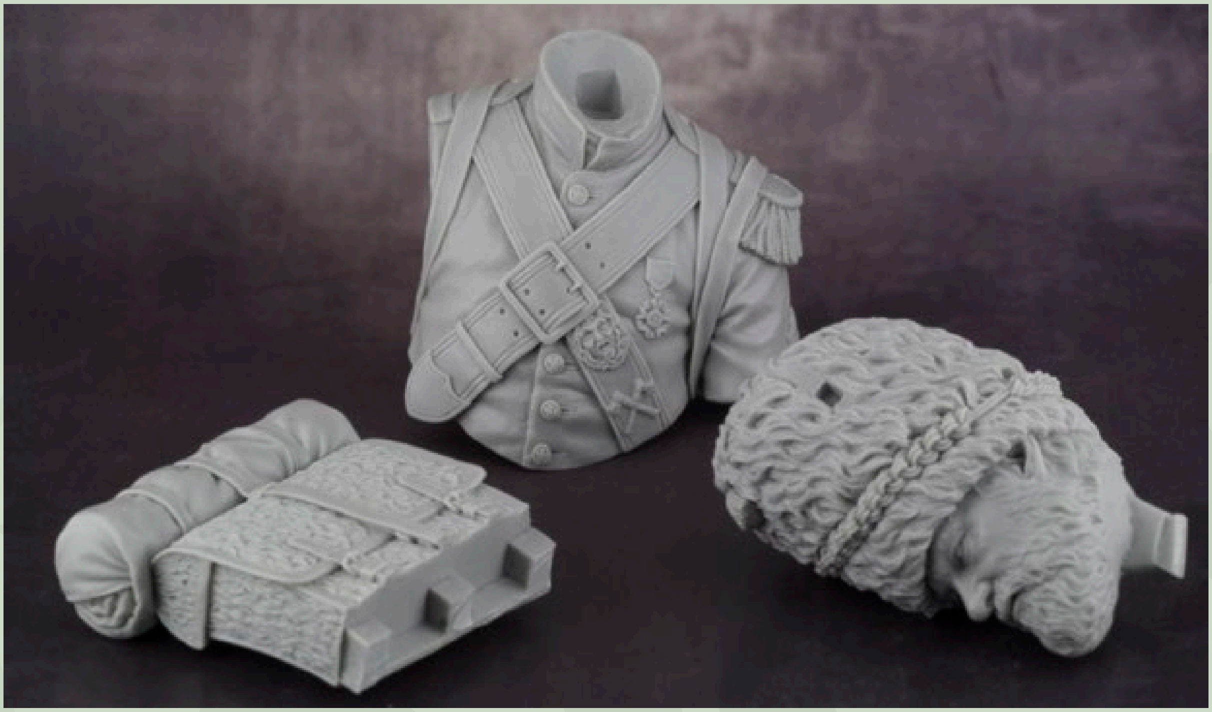

NuTs PLANET
1/10 bust
SAPPER
FOOT GRENADIERS OF THE GUARD
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang

Nuts Planet's 'Sapper' Foot Grenadiers of the Guard

When Napoleon's Guard is mentioned, most people will think of the Old Guard and believe it to be Napoleon's elite foot troops. This is partly correct, but the actual structure of the Guard was a lot more than just elite foot troops.

The Guard comprised of the Old Guard, Middle Guard and Young Guard and besides the various regiments of foot troops, it also had regiments of cavalry and elements of the Navy. Members of the Guard were chosen from regiments that had distinguished themselves in battle; the Old Guard were also nicknamed 'The Grumblers' on account of the fact that they apparently complained a lot, but they were also fiercely loyal to Napoleon right to the end.

The sapper is the fore runner to the modern day combat engineer and the Engineers of the Guard were formed



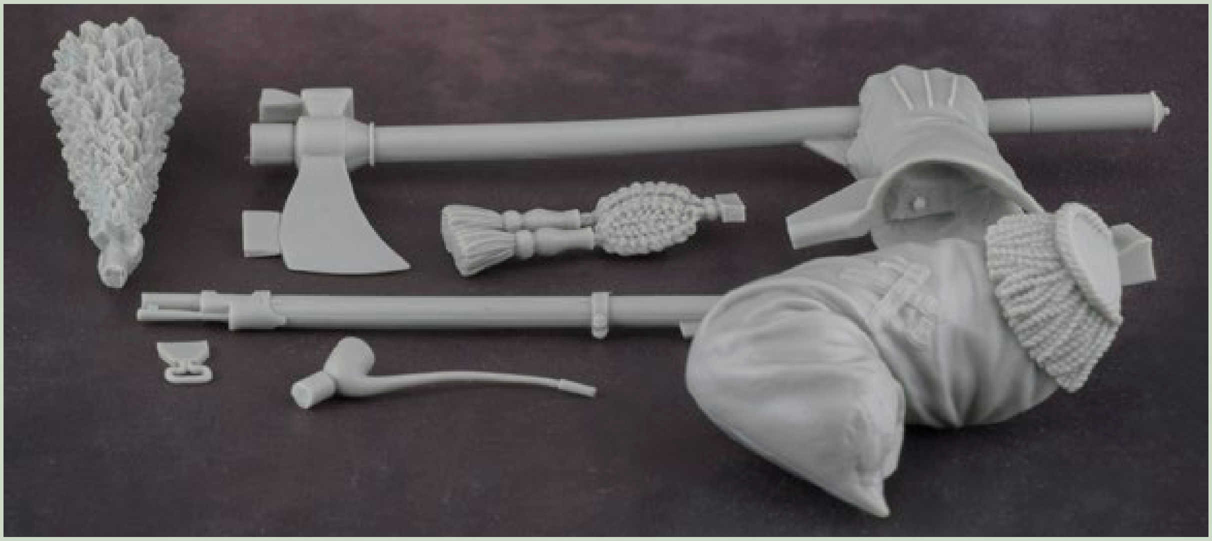
in 1804 as the engineers of the Consular Guard. They participated in combat more so than the combat units of the Guard, which were usually held in reserve. In 1810 the Chief Engineer Officer of the Guard had a company of Sapeurs de la Guard (140 Sappers), all members of the Old Guard and in 1813 this was increased to two companies and later one battalion of four companies totalling 400 sappers. The first two companies were Old Guard, whereas the third and fourth companies were Young Guard.

The Napoleonic period is not usually a period I would be interested in, as I feel it is in the same category as WWII Germans in that is has been done to death, so to speak. However, that said every now and then something will jump at me and in this case it is this piece. The thing that has drawn me to this bust is the pose and detail. The amount of detail is excellent, as can be expected from Nuts Planet.

The bust itself consists of 10 parts plus a stem to mount the bust on. Parts are as follows:

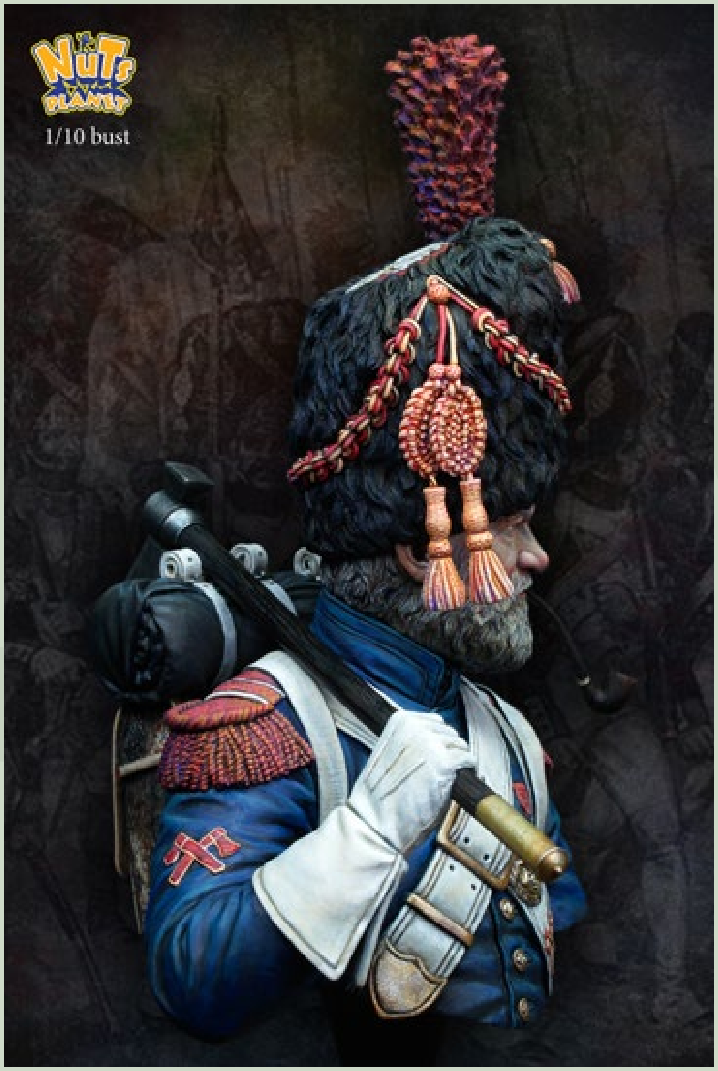
Head with bearskin, Backpack, Body, Axe, Musket/rifle section, Buckle for musket strap, Plume for bearskin, Tassels, Arm and Pipe.

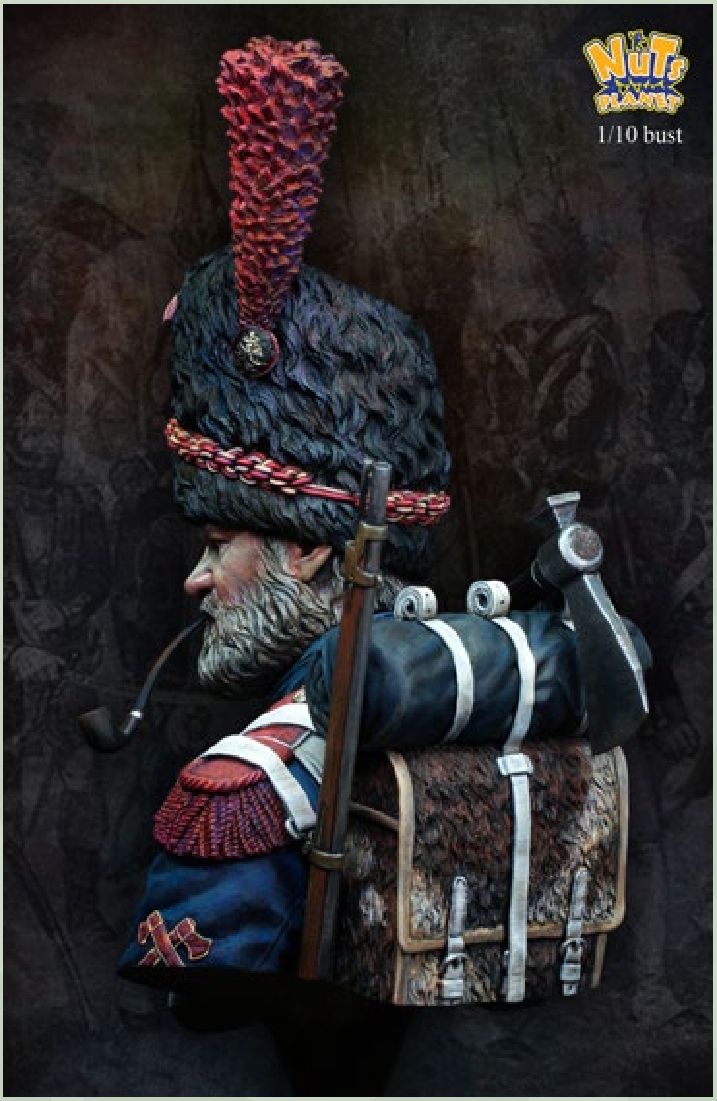
I mentioned the stem for mounting the bust above. This is something I probably won't use as I feel it is too big for this bust and even when cut down it wouldn't look right, but that is just me and I am sure there are plenty of you that like this little touch and would use it.



I mentioned that the detail is what drew me to this bust and to be honest it has a lot of it offer. The addition of the pipe really adds to the character of the face for me and should be an absolute dream to paint, but the detail doesn't stop there. A closer look will reveal the button detail, medal detail and tunic sapper insignia, to name just a few. I particularly like how the design of the join has been thought out between the hand and the arm. Rather than just a straight cut, this has been done to taper into the glove section as well, which I feel is a very nice touch.

The sculpting is very crisp, which helps to bring the whole piece together and you get the impression that nothing has been rushed to completion. Casting tags have been left in place and some will need a little care when removing, so as not to damage the edge of the parts themselves. A friend of mine is a sculptor and the first thing he looks for when he picks up a figure is how the sculptor has done particular areas. I am afraid I fall into this category of person these days; although rather than how a sculptor has done the work, I look at how the caster has placed the various vents and casting plugs (sad I know).





I couldn't find any mould lines apart from a very faint one running through the fur at the back of the bearskin and the head/neck, so once the tags are removed fitting and assembly for this bust will be a dream and very straight forward. However, I feel I must add that it took me a few minutes to work out what the buckle was for (it goes between the strap and the musket/rifle).

Conclusion

This bust is a dream. Even if you don't like the period, not putting this in the collection would be a crime. The only downside I feel that there is to this bust is possibly the price.

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PUTTY & PAINT

Major Tom

Sculpted & Painted by Raffaele Picca

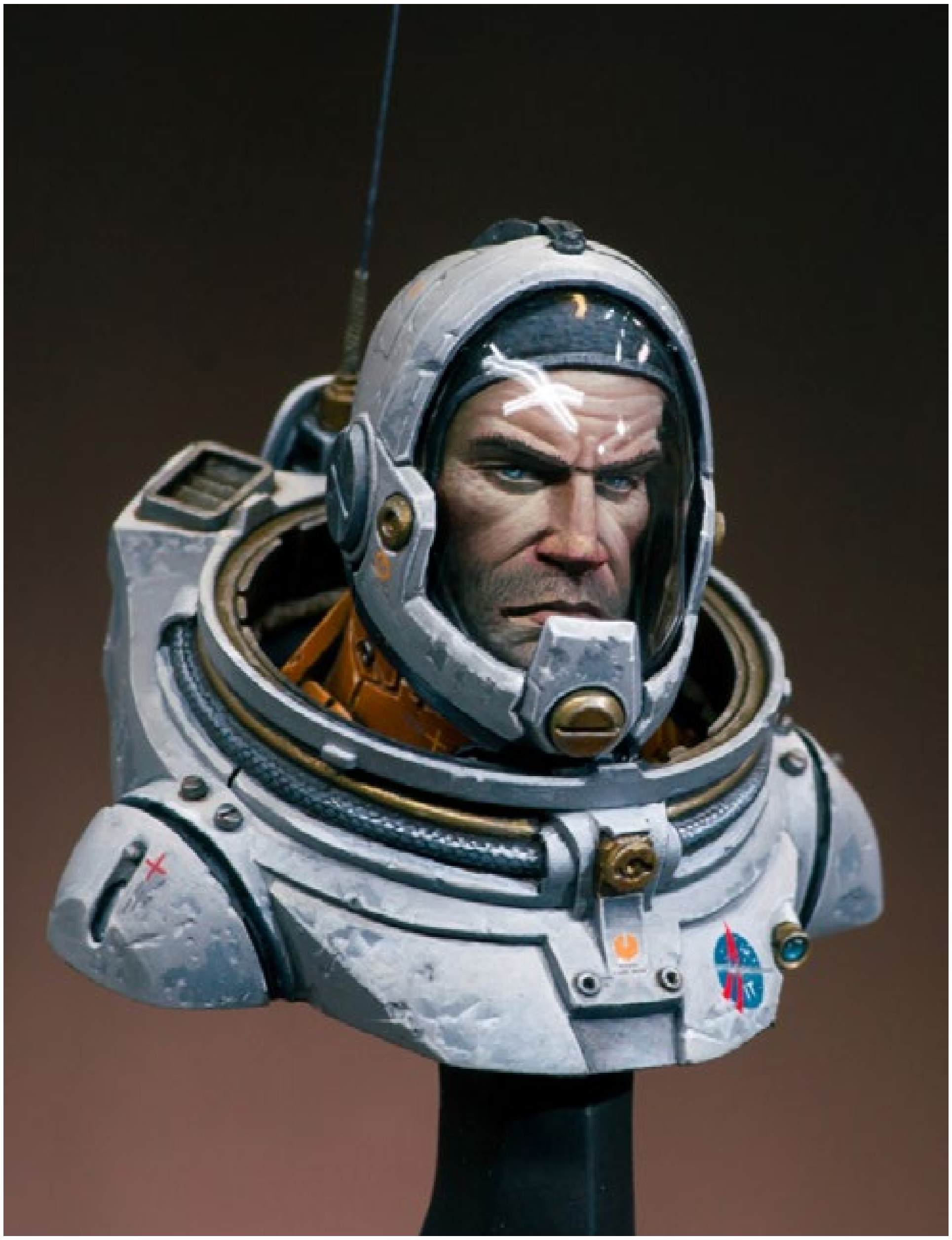
PRO

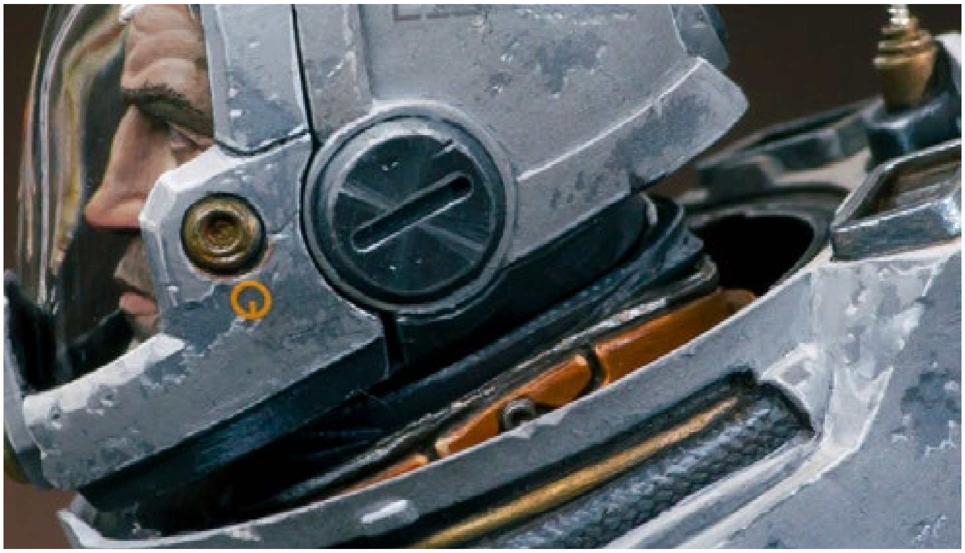
Website

Major Tom never thought that he would have such a bad luck. He cannot even remember which mistake or what malfunction lead to the other but, at the end, all the communication and navigational systems of the ship failed and he lost contact to ground control.

Floating through space all alone, towards an unknown destination, he needed some time to get used to the situation. It was not easy staying sane in the daily life.

He manages as well as he can but he misses his wife so much. Although she always knew he loved her.





PUTTY & PAINT

Zhork Seth

by Arnau Lazaro

PRO

This figure was special for me for many reasons. First of all, it was the canvas for a private workshop with a couple of friends. After a couple of weeks on the case I was in a difficult moment (personal and motivational) and I decided to try something different to overcome the situation.

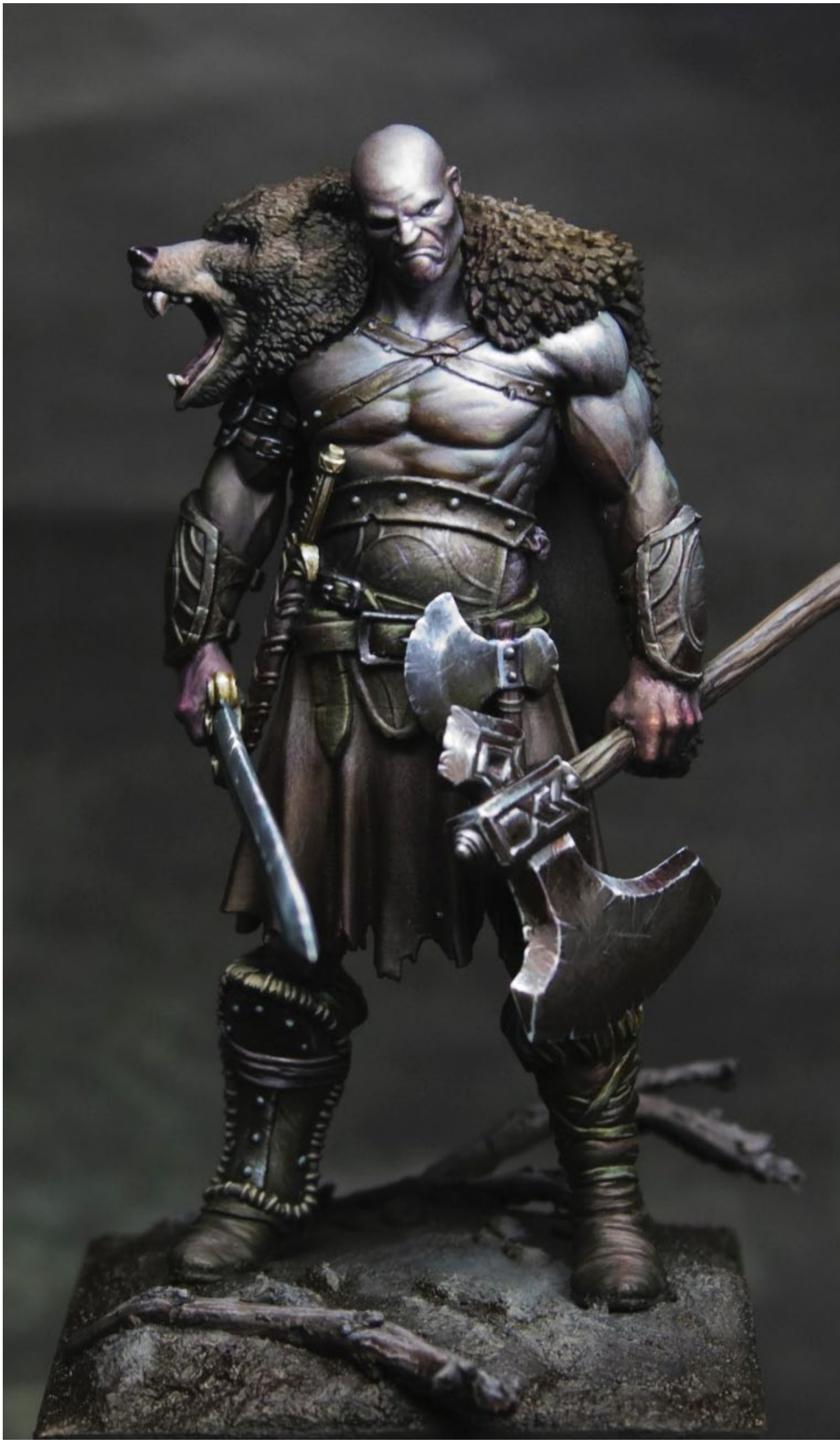
My idea was to paint a very cold and dark ambience using pure colour, no black, no grey and almost no white.

I started with the skin, the most expressive part. The colours used were English Uniform, Magenta, Dark Sea Blue, Violet, Sky Blue, violet ink and chestnut ink.

A part from the colours, I tried to put an extra dramatic effect with the source of light, projecting a lot of shadows and with the drama in my mind giving to the right side of his face, the shadow of a skull.

The rest of the materials were painted with similar colours but always trying to give more importance to the shadows. To give the right attention to the face and skin, we need to keep the rest of the miniature in a low profile.

When I finished, I wasn't expecting so much flutter around my experiment, but I'm so glad that this happen.



I learned a lot with all of that, but the most important thing. Try. Whatever. Enjoy and don't worry.

PUTTY & PAINT

I See You

sculpted & painted by Luis Méndez Juanola

PRO

I tried to create a miniature that worked as a gate that connected common viewer to Middle Earth, but none of the miniatures and sceneries available were suitable for the project and I suddenly realised I was about to start my first scratch build. Finding technical solutions to fulfil the idea has been a great challenge.

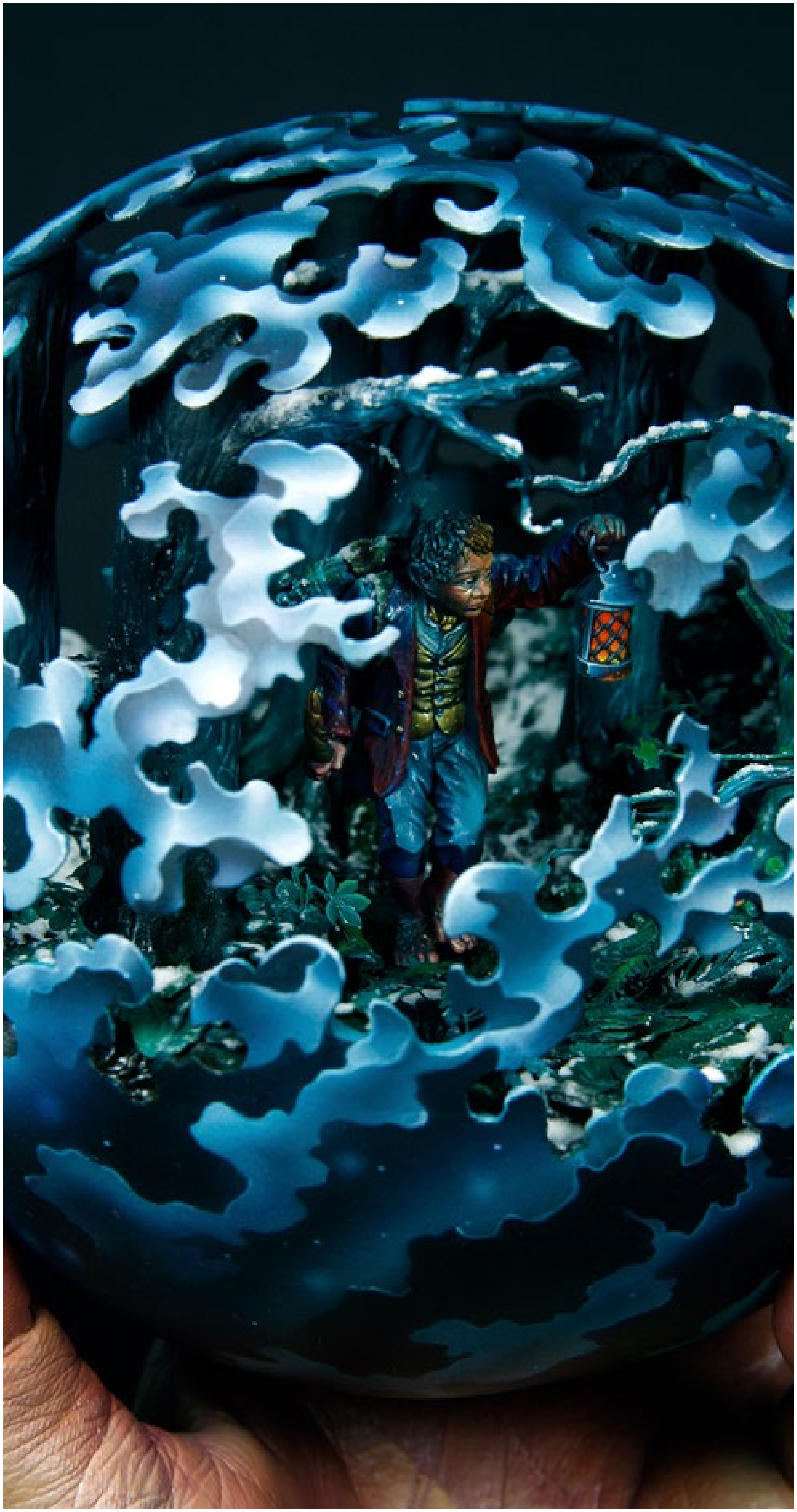
“I see you” has a one to one scale hand that holds a Palantir. While the hand was cast in plaster, the sphere and the Hobbit was shaped using Milliput and Super Sculpey.

Sculpting the sphere was technically difficult. It was shaped and painted into two halves that had to fit together perfectly. The Hobbit was modelled with clay and I realised how complicated is to simplify brush strokes when you scale down a figure.

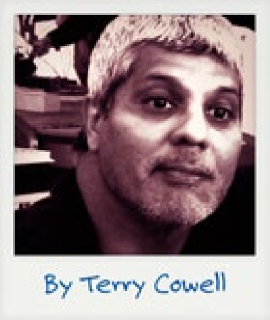
The outer part of the sphere, the Hobbit and the trees where painted combining Scale 75, Citadel and Vallejo paint for a dull finishing touch.

The humid atmosphere of the sphere and its vegetation were done using varnish on scenery materials.

“I see you” is so far my most ambitious miniature project. It was designed from the very beginning and I tested myself in



drawing, composing, constructing, modelling, carving and painting. I hope you enjoy it!

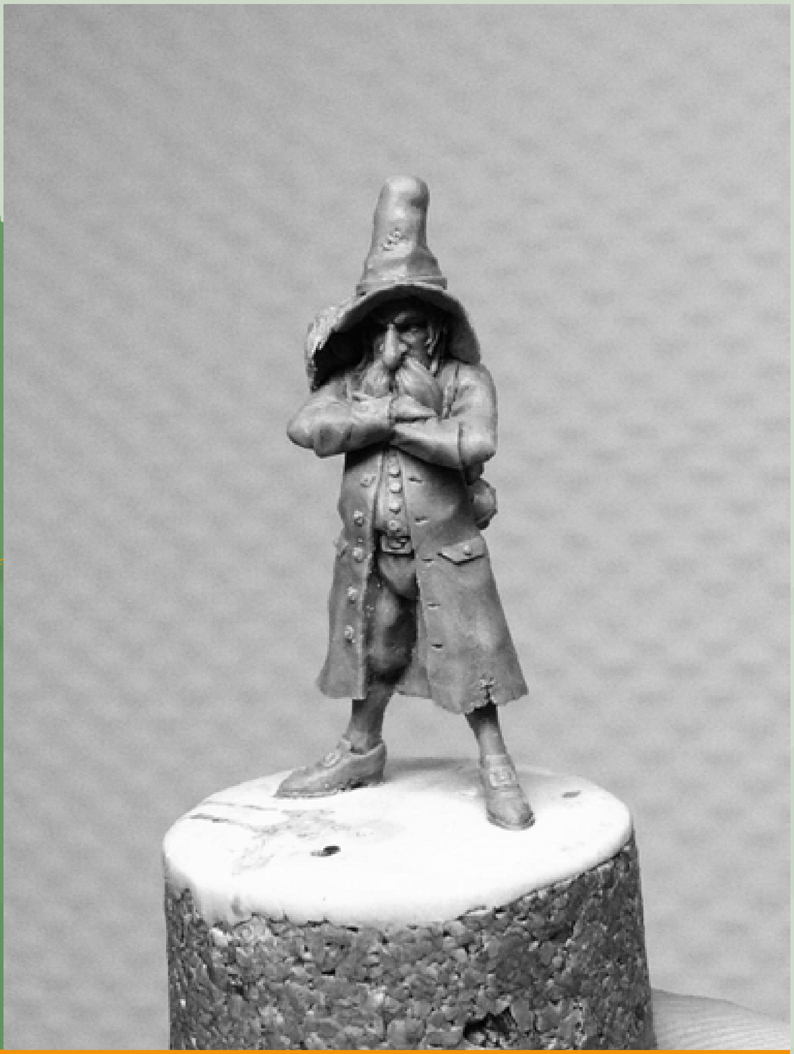

By Terry Cowell

Details

Price:	€18
Size:	45mm
Material:	Resin

Available from

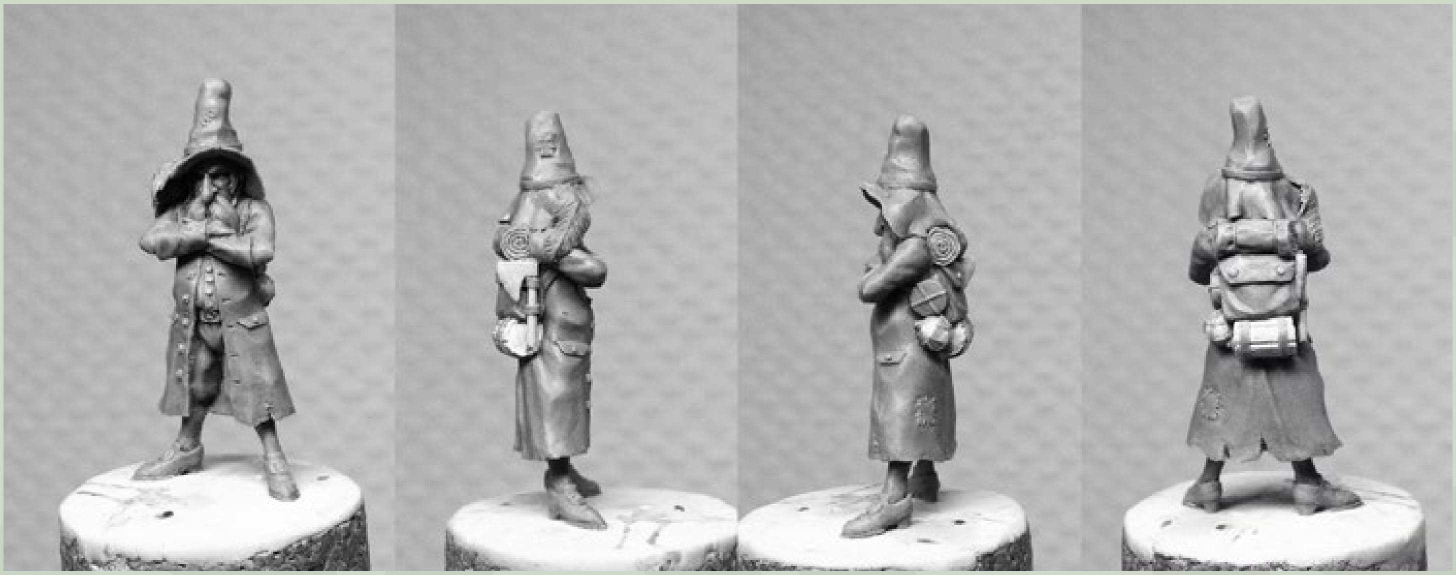
blackforest miniatures



Blackforest Miniatures' Rainy Day

Rainy Day is an endearing little fellow and looks like he could be Pixie or a Halfling. Our character is a traveller and comes well equipped with the type of backpack that would make Bear Gryllis raise a disapproving brow. Blanket, water bottle, beer keg, axe, and is that cheese and fruit? The detail on these is fantastic, especially considering the scale.

Olivier took inspiration from Arthur Rackham for this piece and perfectly captures the essence, as anyone familiar with the artwork from the legend will agree.



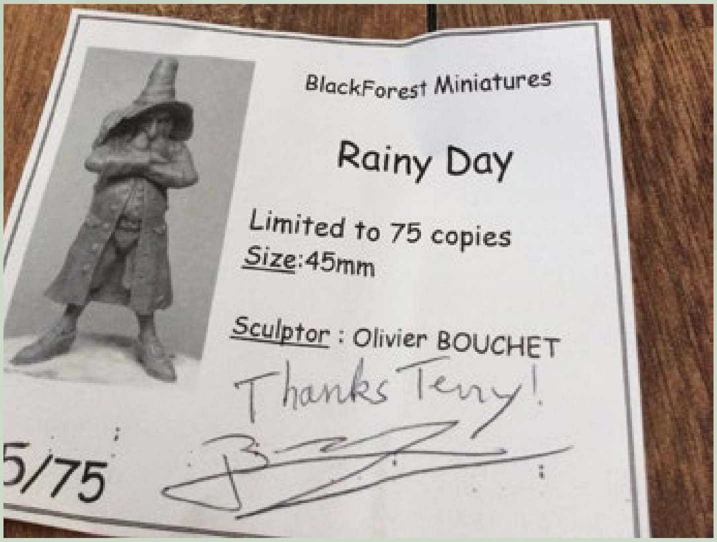
Rainy Day wears a long rain coat complete with drooping hat and feather. There is a nice symmetry to this piece with his Pixie like hat drooping towards his shoulders, his moustache and elbows following the contour.

The character looks drenched and the mood he is feeling has been well captured by the sculptor. I like to visualize him being created while Olivier is sitting under a leak in his studio roof. ☺

The miniature arrived packaged in a plastic sleeve and secured in bubble wrap. Inside is a photocopied black and white picture of the unpainted version, which includes the above information and also provides you with a copy number. There is a minimal amount of flash to remove and there is a mouldline on one side of his coat requiring only the back of your scalpel to eliminate this.

When miniatures of this scale come as one piece, the design does not always support the painter. There are no such issues here; the inside of the hat is rounded, allowing the brush to gain easy access and the rest is straightforward.

Fortunately, Olivier will sculpt more work like this because it's something he has a passion for and I look forward to seeing them.



BlackForest Miniatures

Rainy Day

Limited to 75 copies
Size:45mm

Sculptor : Olivier BOUCHET

Thanks Terry!

5/75

BlackForest

Rainy

Limited to 75
Size:45mm

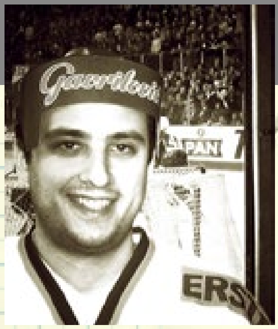
Sculptor : Oliv

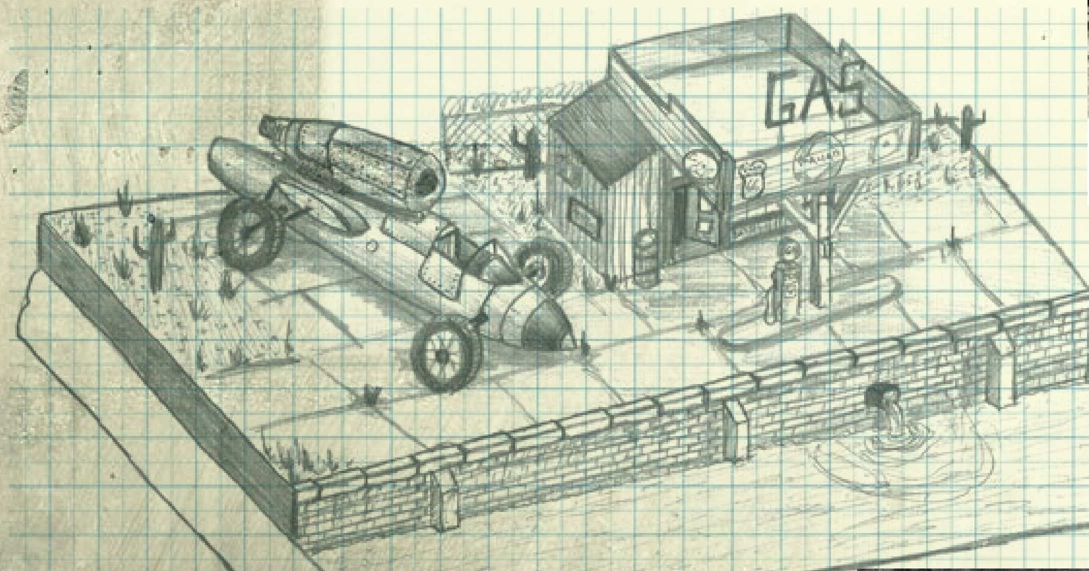
Thanks

15/75

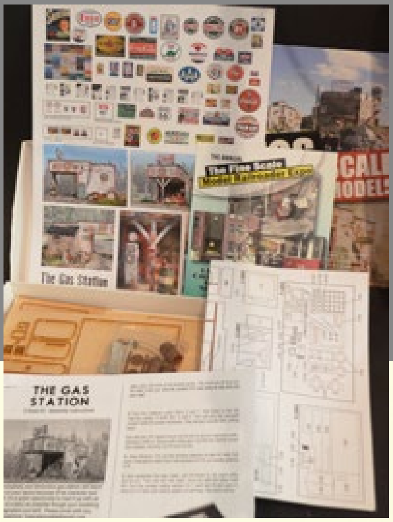
POST-APOCALYPTIC DIORAMA

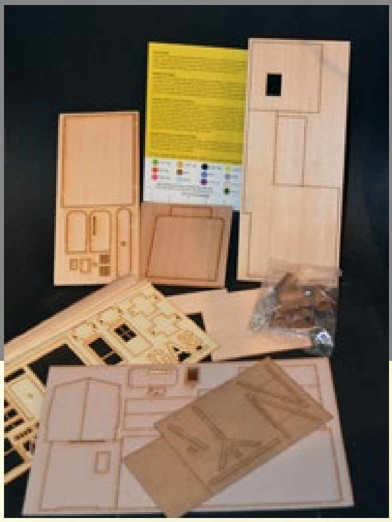
step by step part 1, by Marko Paunovic





After last month's Tabletop World terrain build-off, it's time for my next project. The editor let me have a bit of leniency about choosing my theme. I always wanted to make a cool (hopefully) post-apocalyptic diorama, but I never really had proper inspiration. About six months back, I saw a piece of building kit that immediately sparked my imagination, but I had one big project to finish at that time so I just drew a quick sketch of the diorama and let it slowly boil. In the meantime, I stumbled upon a picture of the assembly line of partially completed Heinkel He-162 fighter jets in the underground factory at either Tarthun, Germany, or Hinterbrühl, Austria from early April 1945 that was taken by AP who were with 1st U.S. Army during their advance on Magdeburg.





So I finally had the proper aircraft to convert into a car. During the final stages of my last big project (Malifaux gaming board) I acquired all of them. The model is a 35mm Scale 75 mini and the two vehicles are a Tamiya He-162 Salamander 1/48 kit and Jaguar XK 120 1/24 metal Bburago that I bought used from eBay for a couple of Euro shipped.

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www.fosscalemodels.com
Joe Cassidy

Terrain models – O gauge (scale)

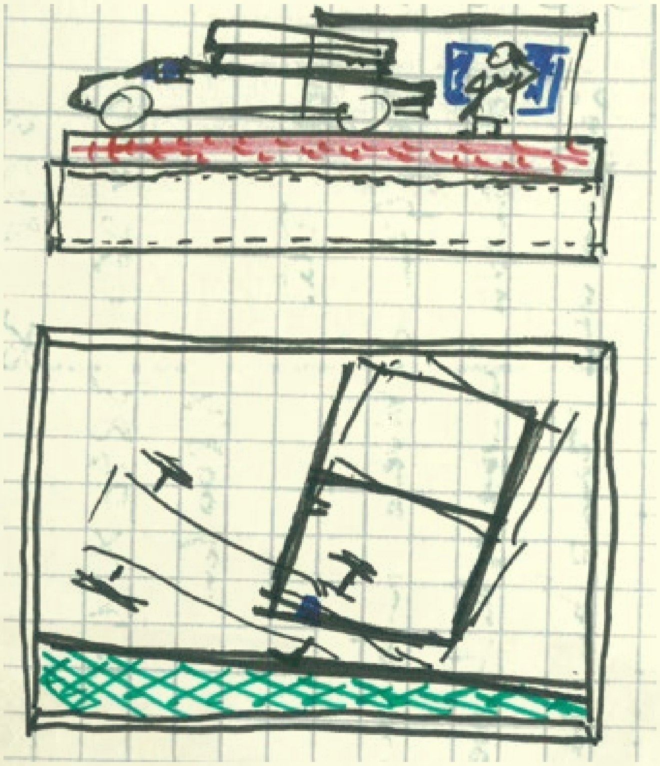
I have always admired bigger scale train models and the layouts those guys make. Recently while browsing facebook, I ran across one manufacturer of scale train terrain – FOS Scale Models from the US. They mostly produce high quality HO scale buildings primarily from mid-20th century America. However, they do have a couple of sets in O scale which is roughly 35mm or 1/48 (if you are a military modeller). One of these sets immediately took my fancy – The Gas Station. Because its larger scale, it is full of details and character. It cost about 100USD shipped to Croatia (the set itself is around 75USD).

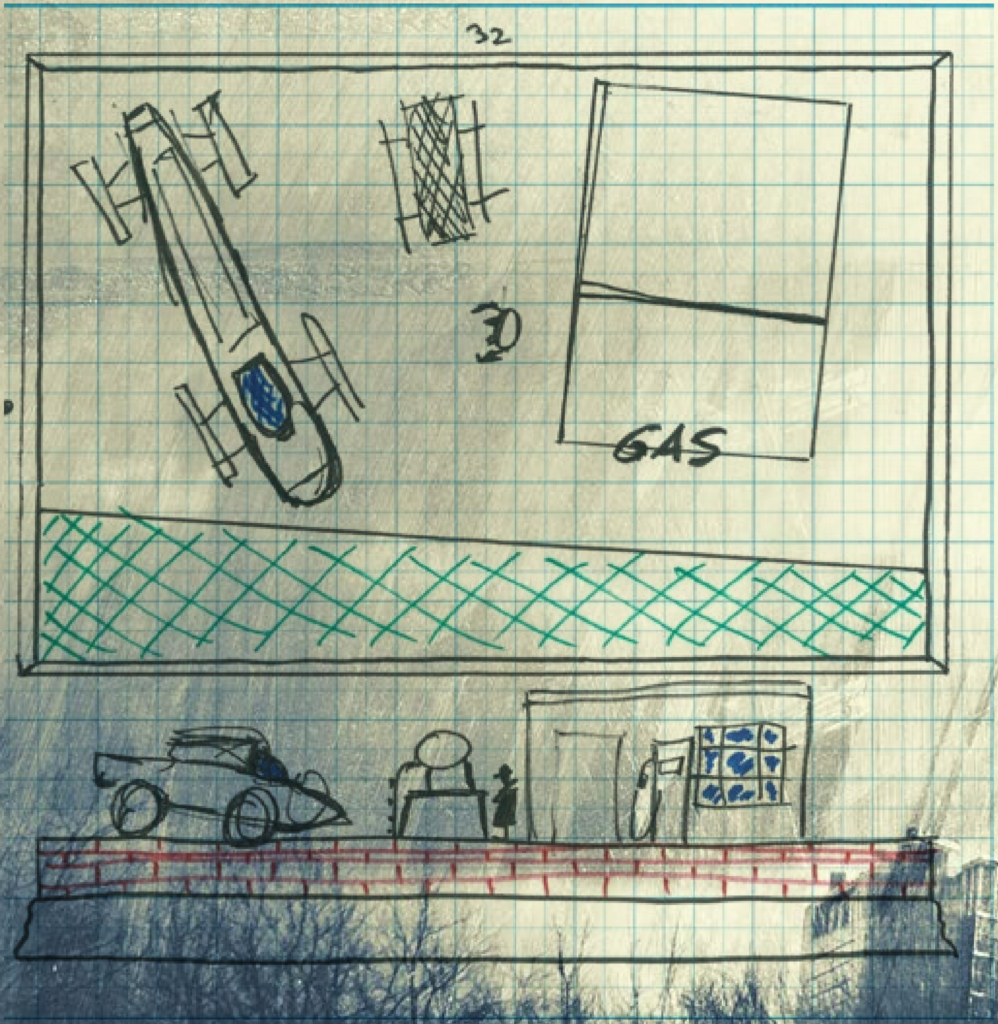
When I first saw it, I immediately had an idea of a post-apocalyptic diorama with some strange vehicle and perhaps a mechanic fixing it, so it wasn't long before I persuaded my common sense to give in and get that 100 USD piece of terrain. After about 10 days, a small box arrived at my doorstep. The whole building fit into a nicely designed 15x25x4cm box. Once I opened it, I found one paper sheet full of high quality print of various ads from the mid 20th century period, one small black and white instruction booklet and a piece of paper with all the pieces enumerated. Also inside there was a 'how to' tutorial about weathering the kit once built, as well as a short leaflet about the company and its products.

After removing the papers from the box, I found a couple of sheets of wooden frames containing laser cut pieces that make the gas station. Also, there are some card pieces as well as a plastic bag full of metal and plastic bits like barrels, signs and the pumping station. Beside the above, there is a variety of thin wooden slats that are used in assembly as structural support.

Overall the quality warrants the price. Ever since I first opened the box, I had the feeling of a high quality product that (due to the materials used) reminds me of a wooden model ship kit. In one of the next issues I'll be building the gas station, so I'll make a proper review then; if the materials are sufficient for the build, how the pieces align, how much prep work is necessary, etc. So far it ticks all the boxes!

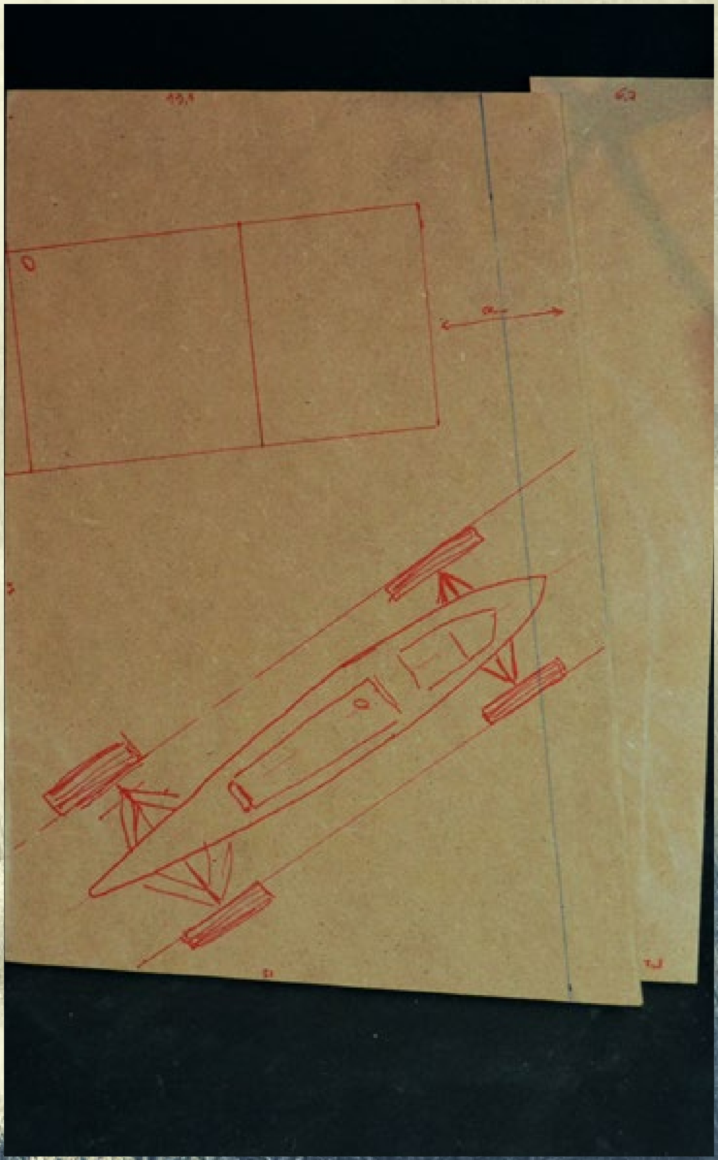
As I stressed in numerous issues throughout my Malifaux table build articles, the planning for me is the crucial thing that determines how successful a project will be in the end. I admit there are people who can make superb dioramas/terrain/minis without planning, just spur of the moment decisions during builds but, alas, I am not one of them. I love drawing, sketching various ideas I have and building on those. It also helps me with planning my expenses, which is important considering I live in a country with only one LGS (yes, backward place, I know) and where everything you buy comes with 10 Euro shipping at least. The half year waiting to start the build gave me the opportunity to work out what I need for this project and purchase them.

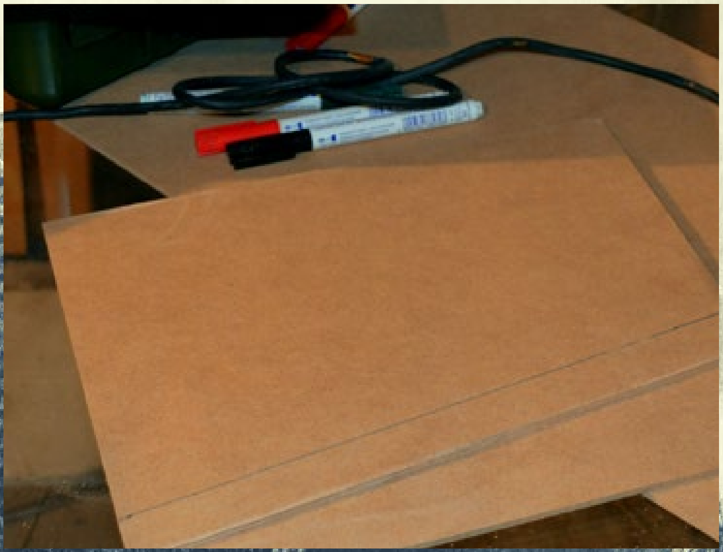


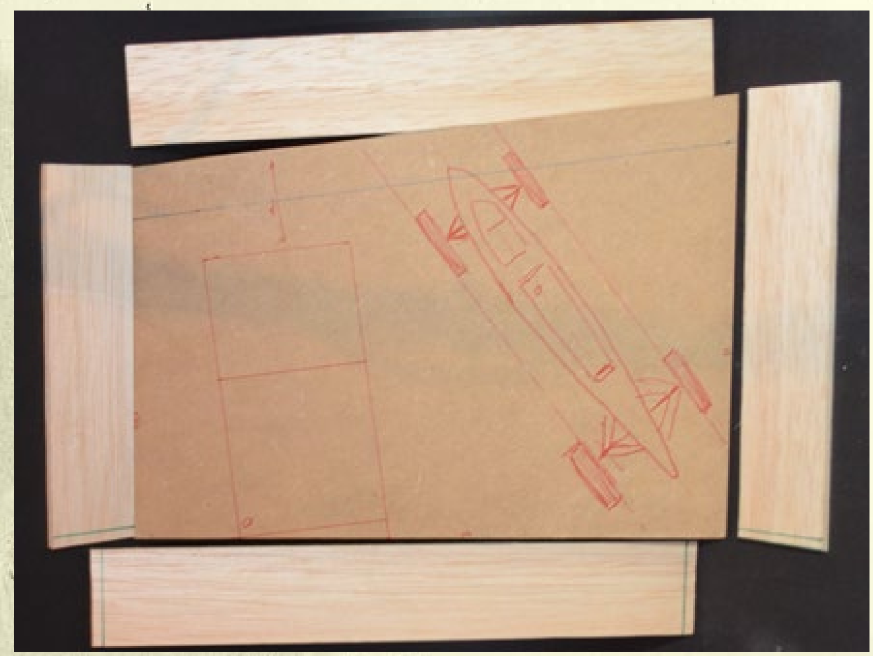


This brings us to the present. For the build, I'll be needing: 1 square foot of MDF (4mm thick), 1 balsa piece (10x100cm, 5mm thick), an ornamental wooden slat 2.5m long for the frame, some plaster, some clay, PVA, superglue, clear resin, some various size gravel and some static grass and tufts.

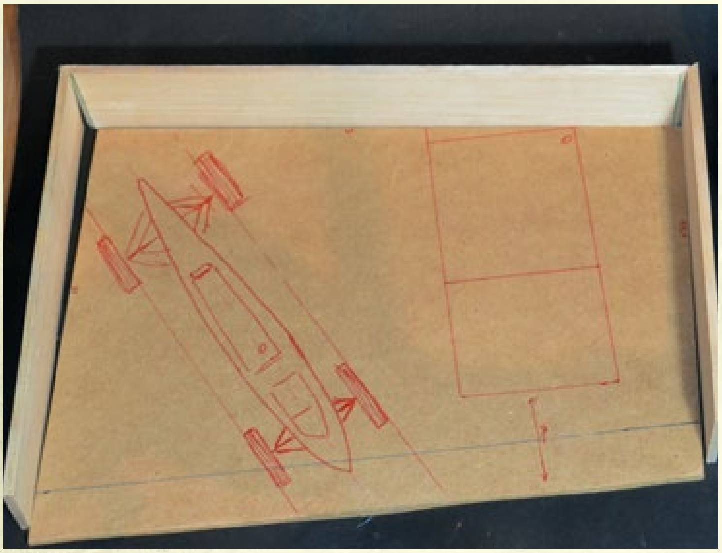
The first thing I did was draw the rough sketch on the MDF board so I can cut it to size. I used my Proxxon jigsaw and after cutting, I sanded the rough areas using my Proxxon disc sander. I agree this may not be the best tool for the job, but it served its purpose. Once I had the two shapes cut, I roughly drew the rest of the features (the gas station and the car).

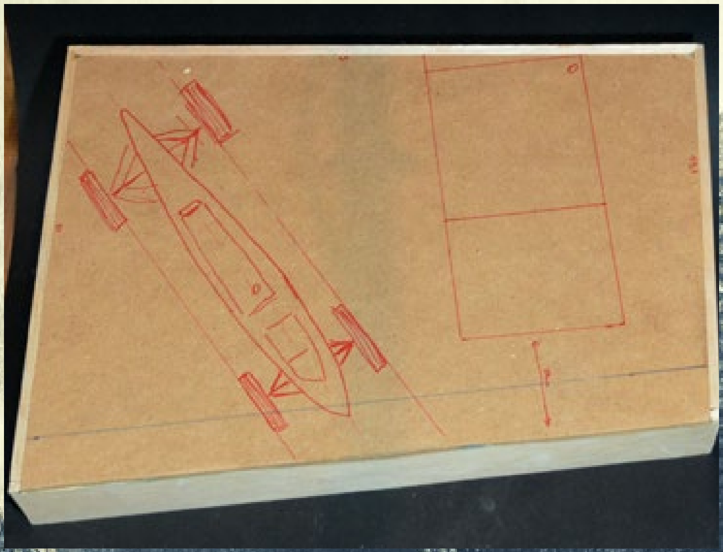




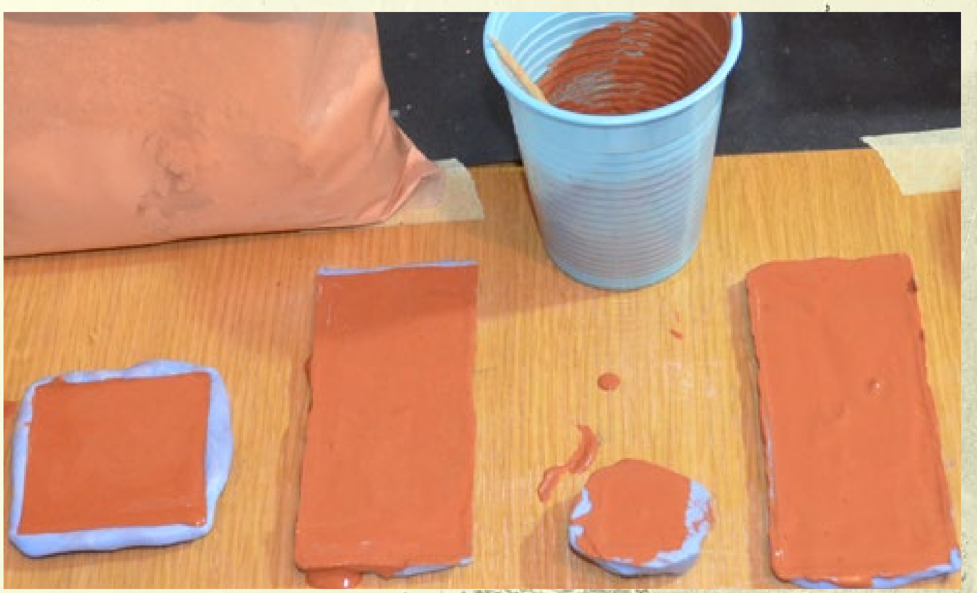


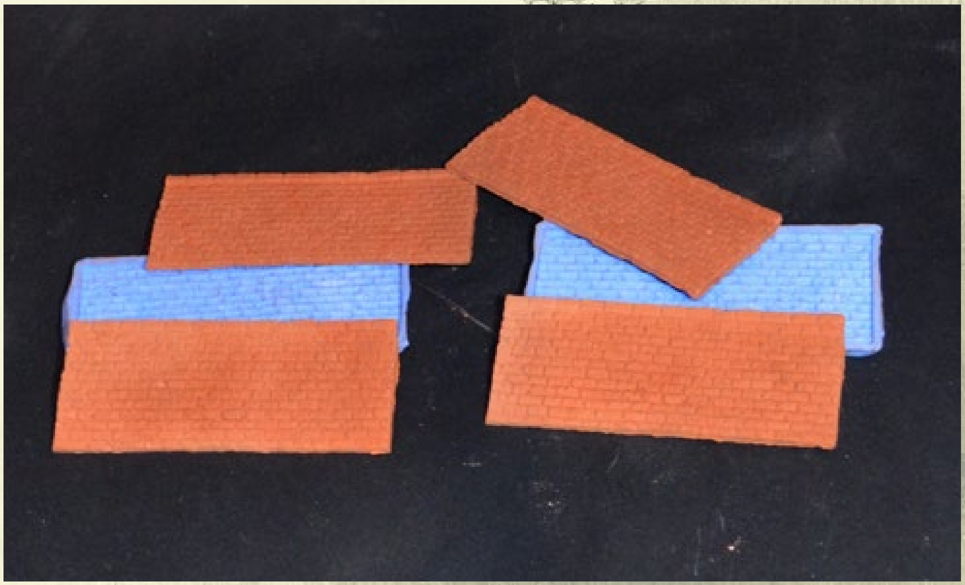
Next I cut 5cm wide strips of balsa wood as a basic frame for the diorama and using a scalpel blade I cut them to size, remembering to allow 5mm allowance per each side for the tapered end. The tapered end I achieved again using my disc sander. After a rough dry fit, I glued the balsa frame to the MDF base.

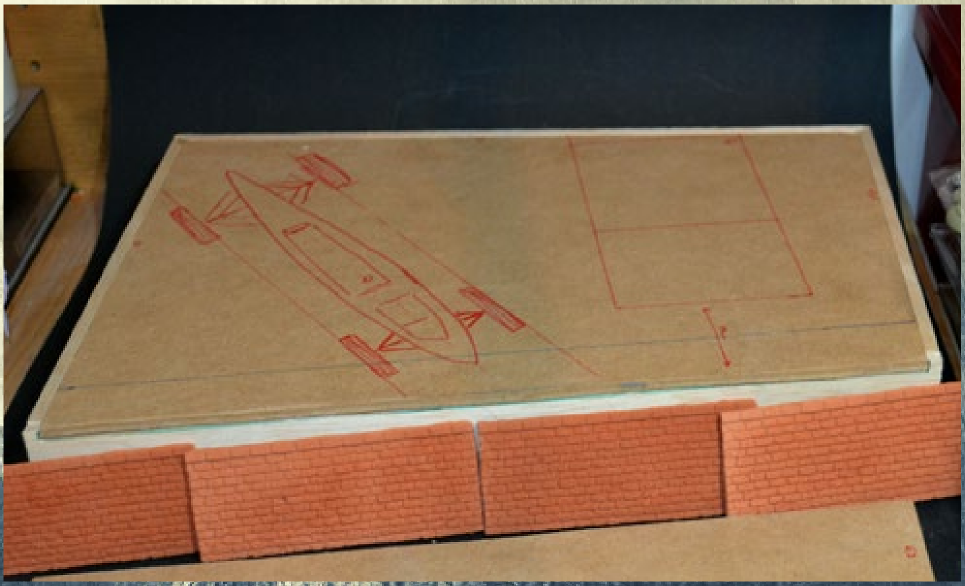




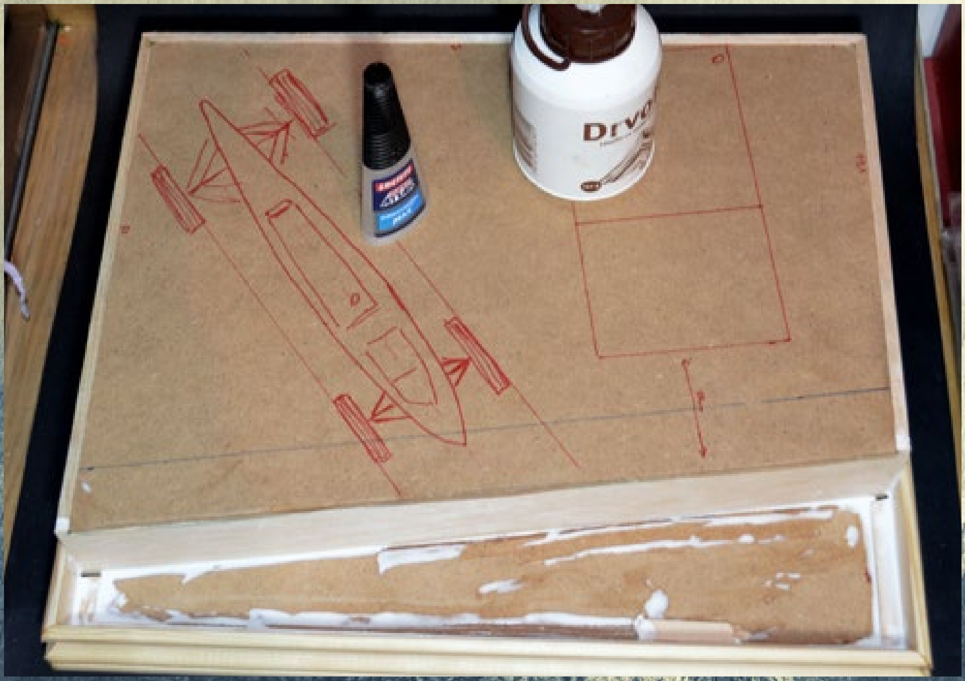
If you remember last issue's TTW build, you'll remember I made two 4x10cm moulds for a brick wall. I again decided to use it for my shore bank and I cast four pieces of the brick wall. Next issue, I'll be doing some more casting for the abutments between wall segments, as well as some concrete paving on the shore.







To conclude this month's build, I made the ornamental frame using a long slat cut to size and tapered using my disc sander in the same fashion I did the balsa part of the frame. Once I was satisfied with the result, I glued the frames using PVA on most of the surface with small blobs of superglue for instant fix. After the frame was fixed, I filled any and all potential gaps between the balsa frame, MDF bottom and ornamental slats with PVA glue.



Next issue, I'll be adding some electricity to the base as well as some basic moulding and casting of various concrete bits I'll be needing for terrain work. I will also start the build on the FOS Gas Station. As always, if you have any questions, feel free to ask us at: terrain@figurepaintermagazine.co.uk .

MINIATURES ARTWORK GROUP

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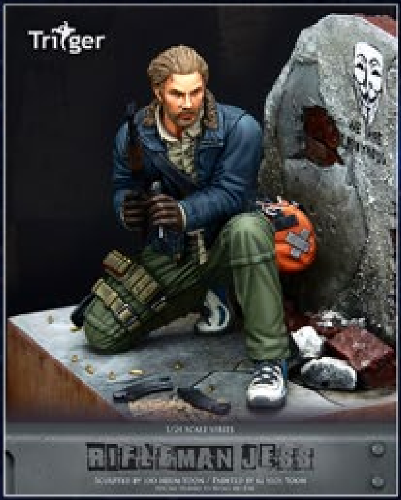
BUTCHER SAWBLADE

Odin the ruler of Asgard
NORSE MYTHOLOGY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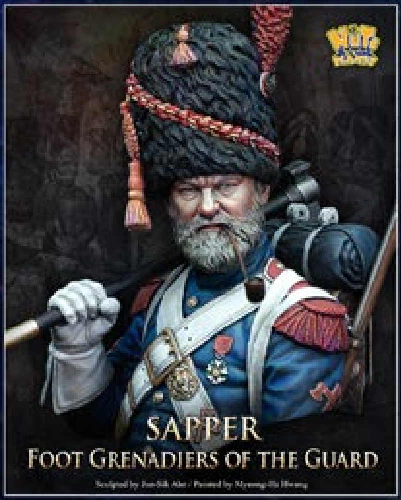
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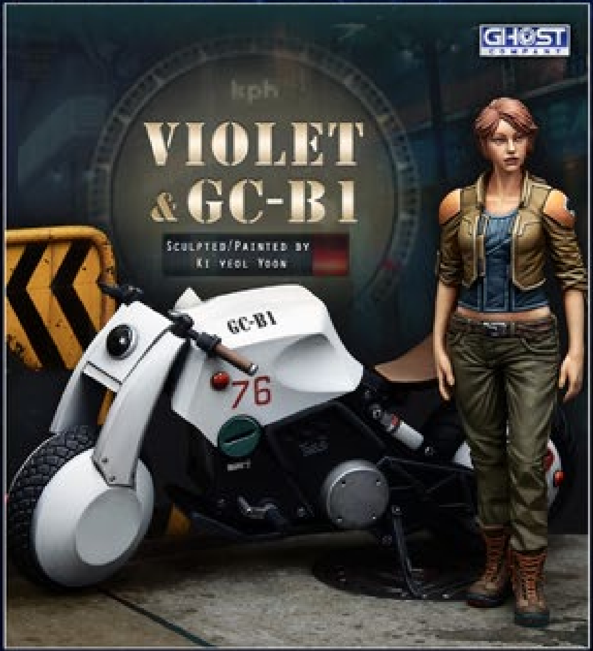
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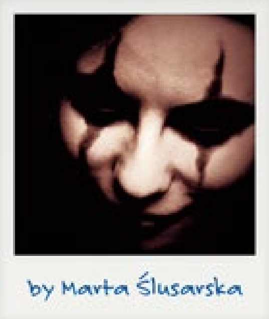


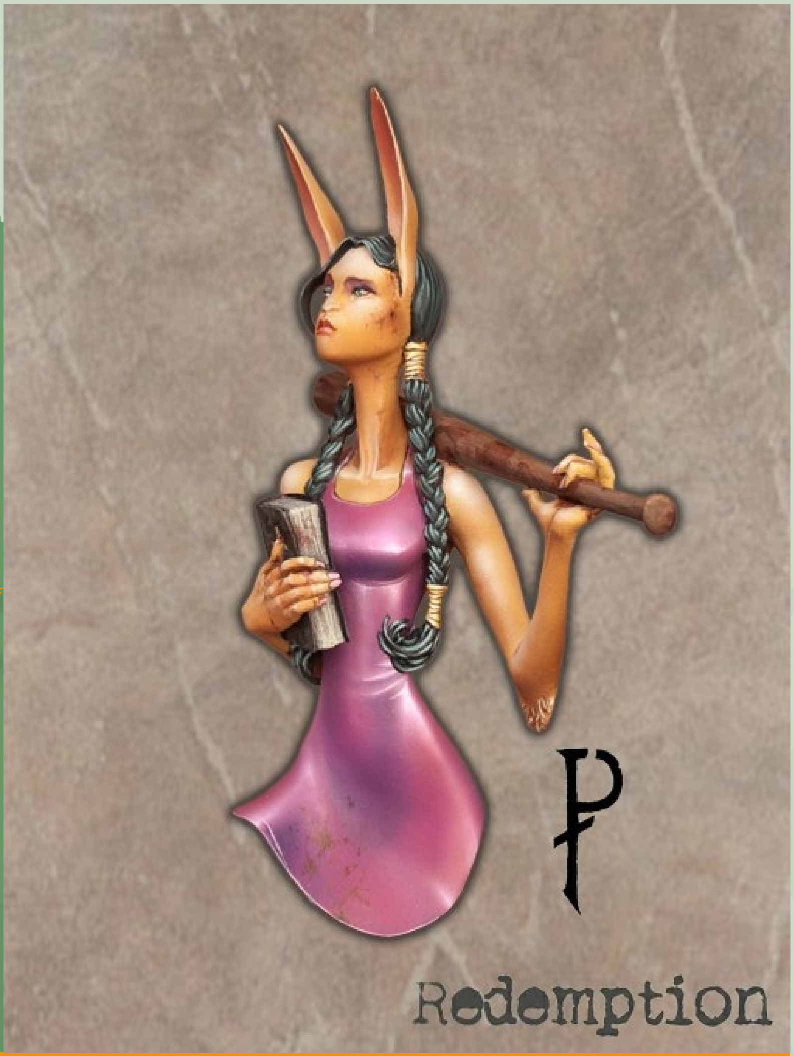
by Marta Ślusarska

Details

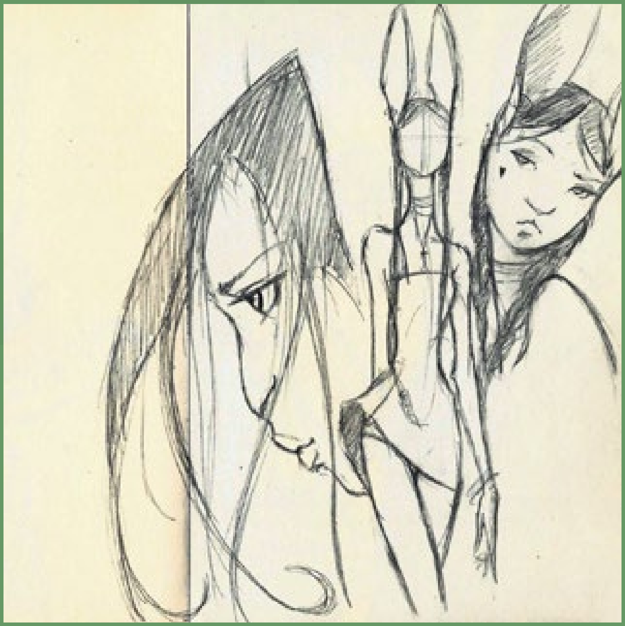
Price:	€32 + shipping
Scale:	1/12th
Material:	Resin

Available from

pedrofernandezworks



Pedro Fernández Works' Redemption

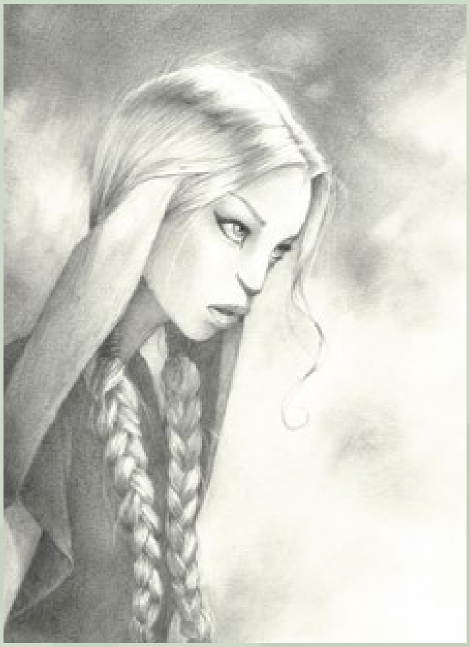


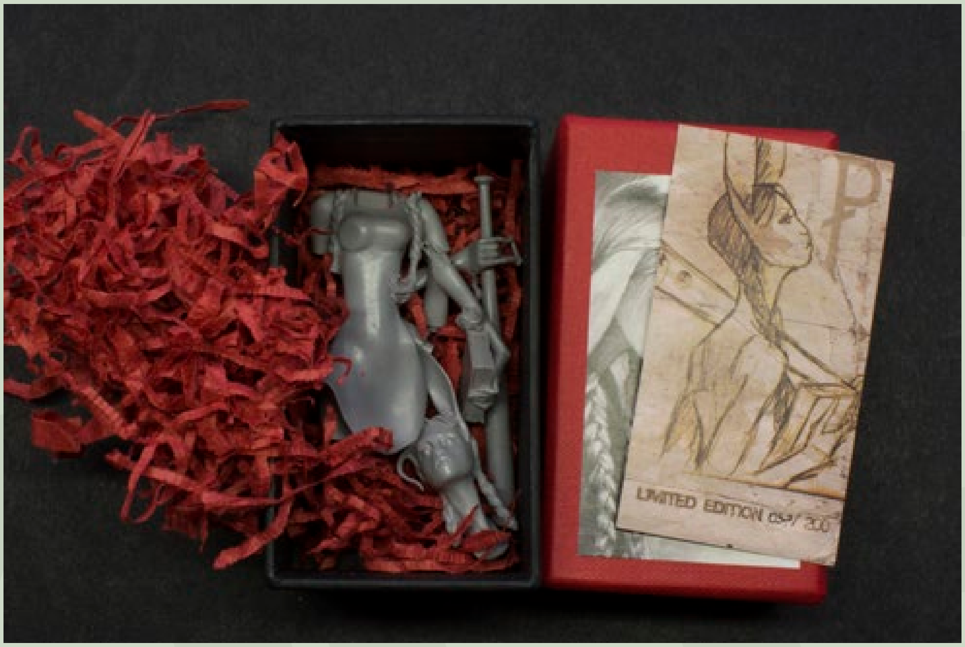
Today I have for you a follow up from last month, the second release from Pedro Fernández's new company: Redemption, aka the Bible saleswoman. She is a cute little girl with bunny ears, a bible and some anger issues from what I can tell by looking at her bat.

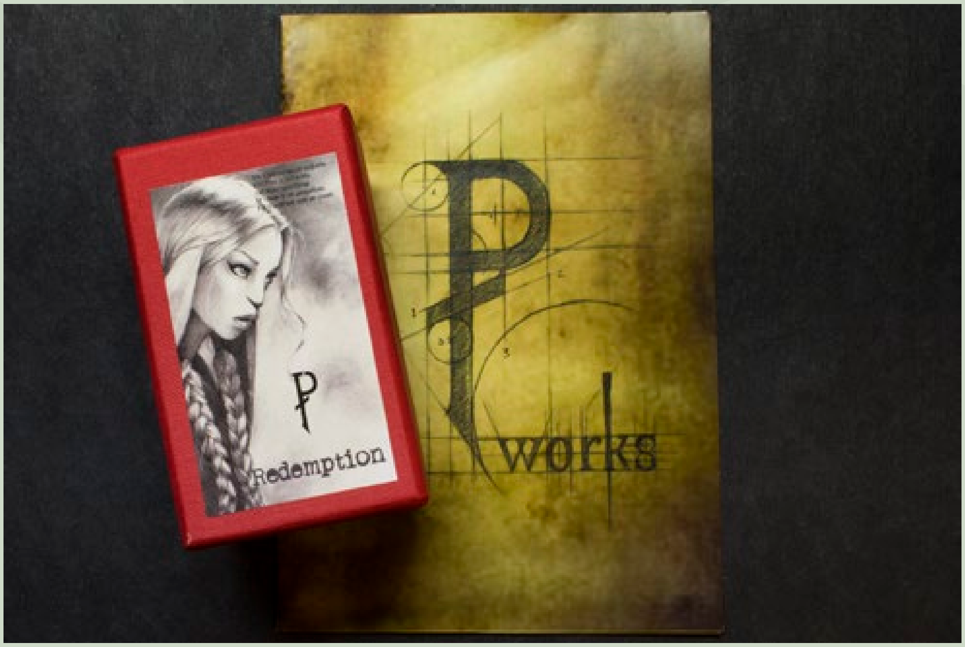
I got into greater detail about the company and packaging in the last issue, but for those of you who for some reason didn't read my last review, here is a short summary:

Company

This is a personal project of the very talented sculptor Pedro Fernández Ramos (formerly of Origen Arts), in which he is collaborating with the best in the field (painters, writers, you name it) to deliver original, best quality miniatures.







Box

The box is a small, red and black, cute package with the concept art of the miniature on top, strips of red paper to secure the parts inside and a small card with the artwork, number of the copy and Pedro's signature, as well as a leaflet with short story about the character. It makes you feel like it is Christmas again. Beautiful packaging.

Few words about the character

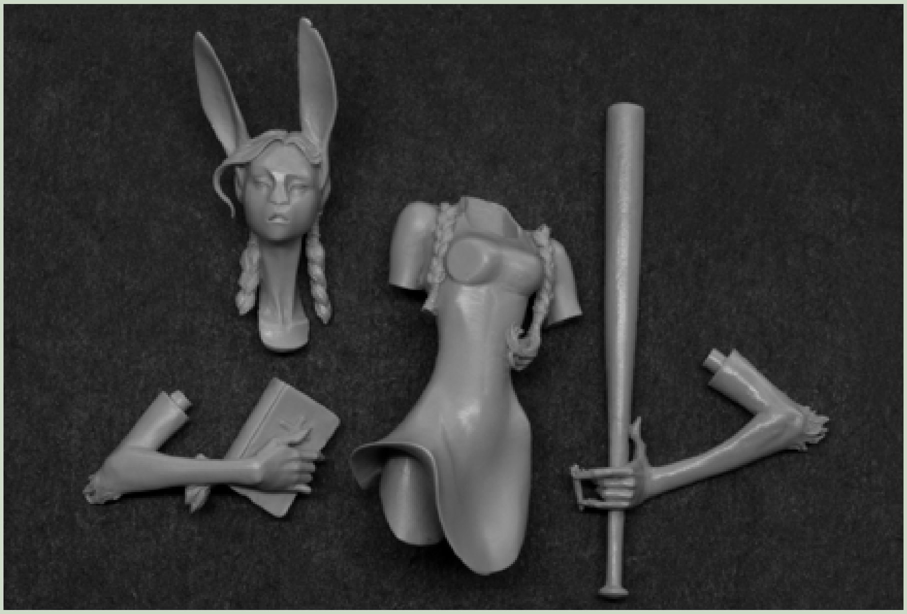
The short back story introducing our little bunny girl Ursula has been brought to us by the writer Pepe Gallego. So far he has written all the short stories for Pedro's miniatures, to help us understand his vision and better connect the story behind their creation.

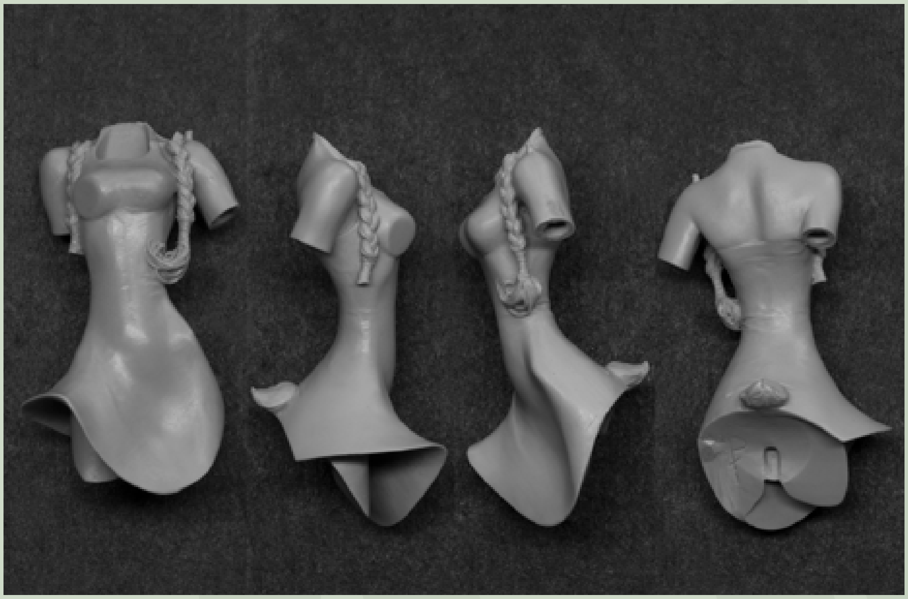
From what I can gather, Ursula had a very difficult childhood. Raised in a very fanatical religious family, she is in constant fear of sin taught to her by a domineering father figure. She can't take it any longer and decides to run away, as far from her family as possible. But the fear of God, implanted in the very core of her soul by her father through his very own crooked morality, never leaves her. So she carries her Holy Bible and her twisted sense of morality and faith through the world filled with evil, teaching it (with the baseball bat as far as I can understand) to the wicked who are unlucky enough to cross her path.

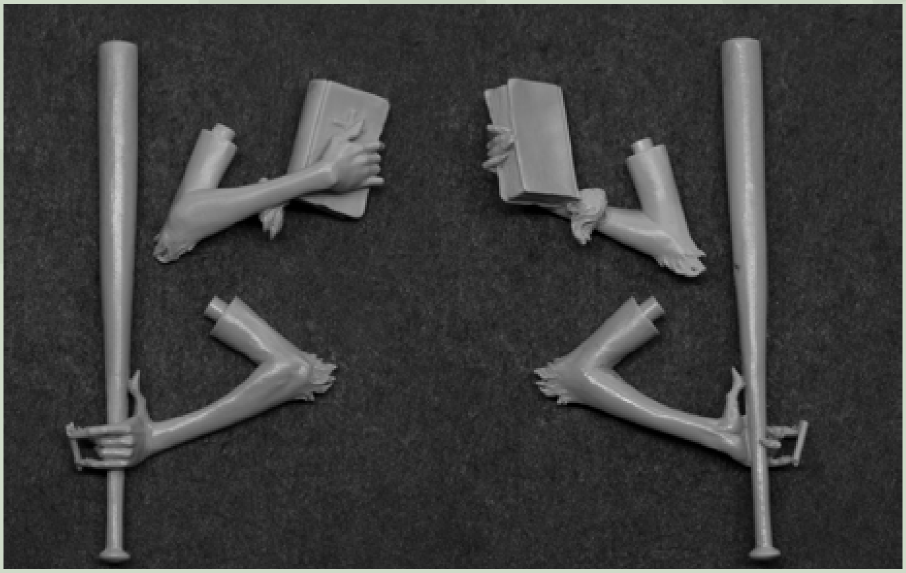
The next time we meet her, she's standing at the church door ready to confront her father and make him pay for her and his sins (with the bat of course).

I must say the story is pretty dark and not happy at all. It's way more depressing and gloomy than anything I read in any back story accompanying a new release. It definitely sets my mind and vision for my copy, which is far, far from both box arts and much closer to the scenes described by Pepe.

As for why she has bunny ears and facial features slightly reminding me of a bunny? I honestly have no idea, but at the same time I don't really care. They are cute and make her very special.







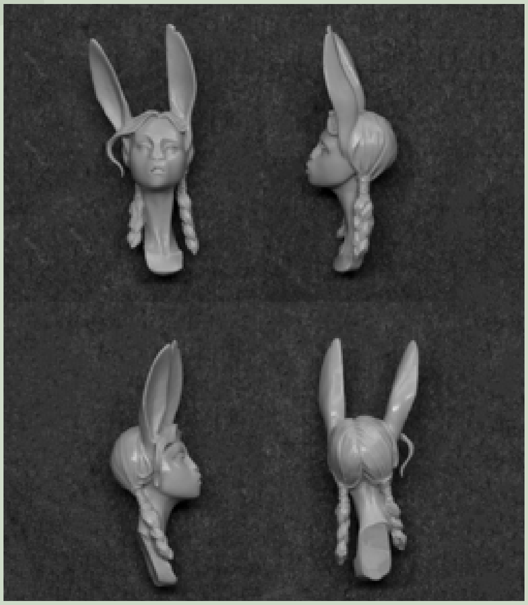
Quality of the Cast

As with the previous bust, I'm really impressed. The cast is clean and crisp in details. There are a few tiny mould lines, mostly on her neck, close to the hair and some really small imperfections in her right ear; all will be very easy to fix. Again, as with Red Alabama, be careful around her fingers, especially when you are removing the vent from between them so you don't break any of her beautiful, long fingernails.

I forgot to mention it while talking about the previous release, but Pedro was thoughtful enough to include a hole for a mounting pin under both busts. It's rather small in diameter, so I might end up drilling it bit wider, as I like my rods to be bit thicker and more sturdy (after the trip to Ireland that is), but it is definitely a nice and helpful touch. If you prefer thin rods, then you're sorted.

Details and Texturing

There is definitely more texturing going on with this bust, as opposed to Red Alabama. All the clothing and skin are smooth as they should be, but the long braids, tufts of hair on her elbows, fluffy tail, the bat and pages of the bible give us some variety in textures to paint on. Of course, there is nothing that can stop you from adding even more texture on her dress or skin, but that's a personal choice.



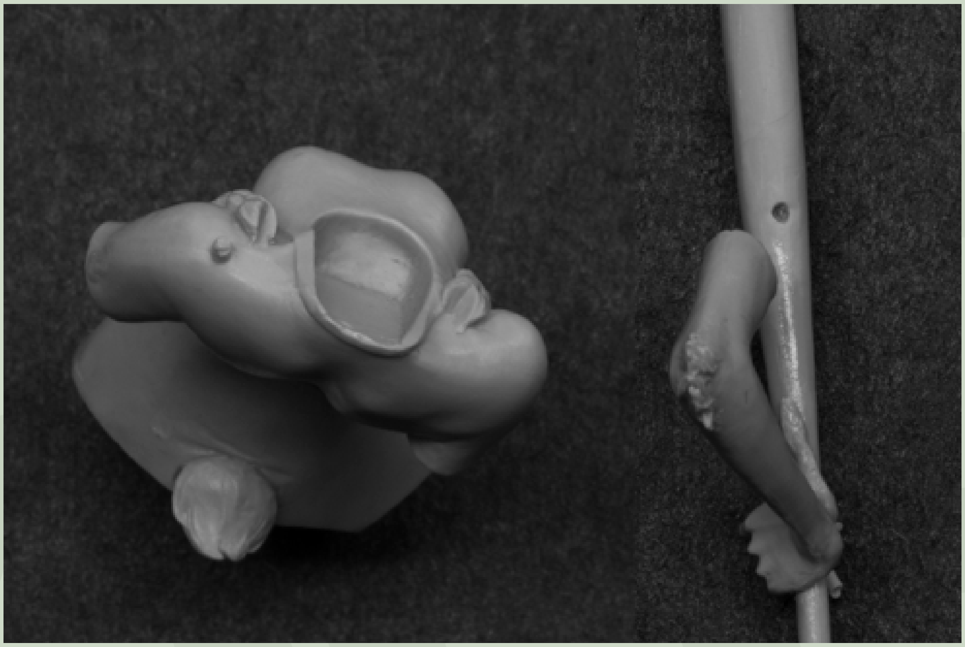
Assembly

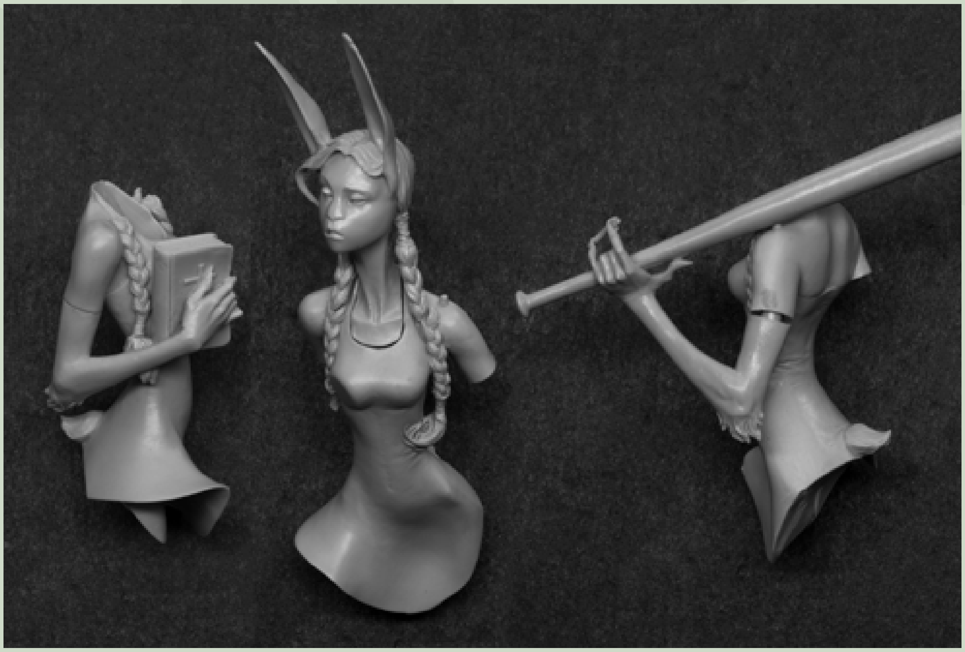
With the bunny girl, there will be a bit more of work involved. This is mostly because there are more parts you need to assemble. I managed to dry fit it for the photo and as you can see, there is small gap between her head and body. Filling it shouldn't be a problem at all, just something that needs to be addressed.

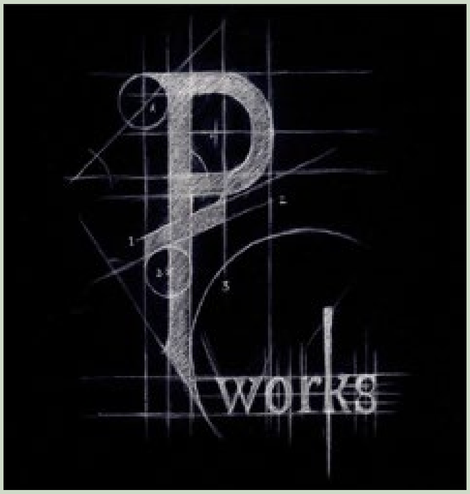
Moving down the bust, there are the braid pieces that need connecting. I have a feeling that a hair dryer might be necessary to bend the left one slightly to match its counterpart better, but filling the gap should be easy enough.

The right arm holding the Bible fits nicely and there will be just a minimal amount of filling needed. The good book rests comfortably on her flattened boob, and fits this spot perfectly.

As seen in the photos from the side, to ensure that the bat will stay in the right position, Pedro added a little pin on Ursula's shoulder. After dry fitting this element, I was afraid that the pin and little hole are in wrong places because I couldn't make it work. However, it turns out it's just a case of the pin in her left arm being bit too long. With this filed down to the right length, I'm sure the arm and bat will fit as the rest of the pieces, requiring only a small amount of filling to hide the joining line.







Customer Experience

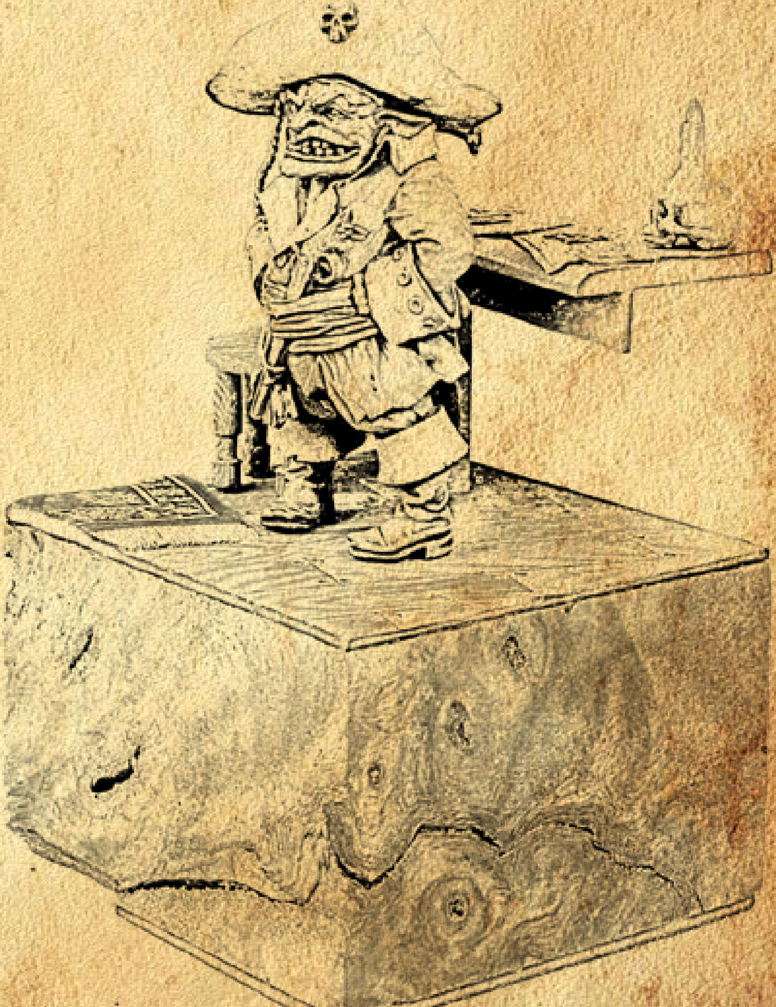
As I bought both busts (Redemption and Red Alabama) at the same time, there is really nothing else I could add here. But once again, for those who didn't read my previous review: top notch service, very professional, friendly and efficient. What else could we want?

Overall Opinion

Like with the previous bust, I just love it and simply can't decide which one I want to take under my brush first. After seeing some of the new concepts on his FB page, I can freely admit that I can't wait for the next releases. This company, if it manages to keep the level presented so far (both when it comes to quality and originality of work) is going to be the next big thing in the hobby. Just watch them, I'm telling you.

The ~~Little~~ Big Captain

By Joan Carles Ros Magán



At night a great noise breaks the calm. A member of the crew knocks heavily on the great oak door and the ship's crew sink into silence. Everybody knows that the captain gets annoyed when interrupted. With a great 'clank' the door opens and light from the hallway spills into the dimly lit room; the light comes from just one small candle. Across the cabin at his table strewn with maps and charts is a terrible vision. The figure, not tall, but with greenish skin and dressed in opulent clothes looks up. He is our captain and he looks up and smiles…a terrible vision to behold. He is a malevolent presence on board the ship, cloaked in darkness. For whatever the reason his peace was disturbed, worse will befall the shipmate who disturbed our captain. In the darkness of the cabin a small crab, wearing a gold crown, scuttles about…dark times await.

The Concept

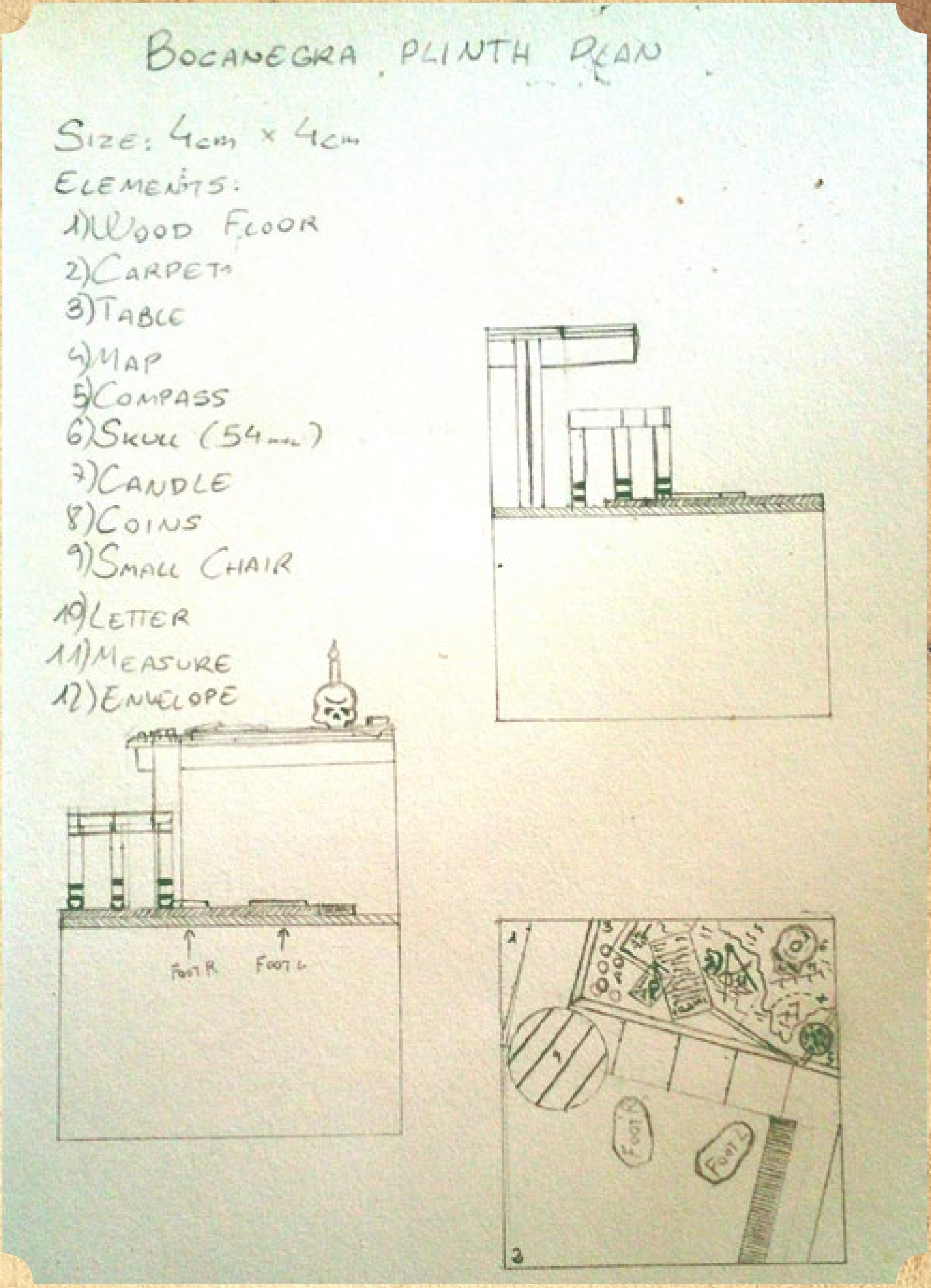
Out of all the Black Sailors range of figures by Bigchild Creatives, my favourite has always been 'Bocanegra' sculpted by Raul Garcia Latorre. Since I first saw him I wanted to show him as a rich, noble creature, so I planned a small scene with a very simple concept showing all the elements I wanted to make.

Figure Preparation

The sanding process was so simple; the resin casting is almost perfect with only little mould lines, which were removed easily with a craft blade. All parts were attached at the start, because they posed no difficulties to the painting process. I drill little holes in both feet and glued in metal pins to support the mini on the base.

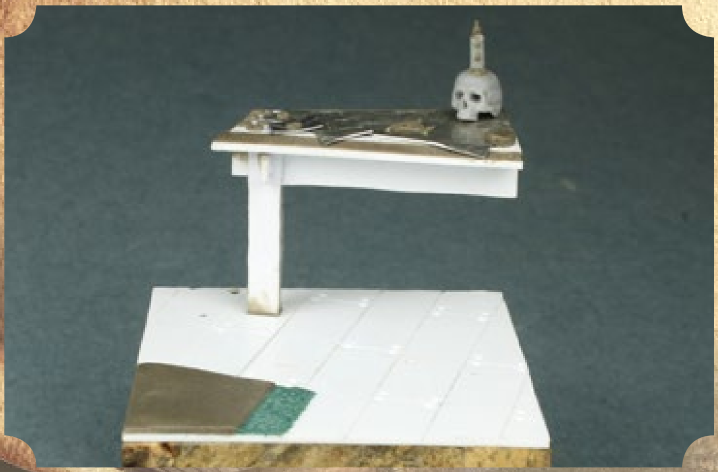
Making the Base

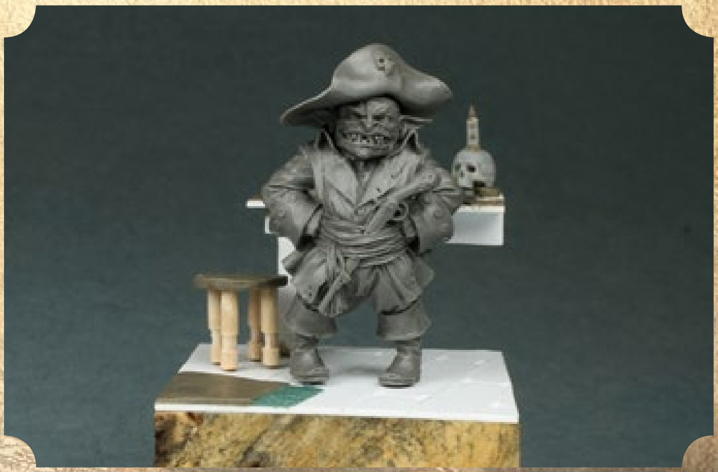
Now it is time to make what is done in the concept. For this I used several materials: plasticard for the floor and table, different putty types for detailing, wood sticks, tin foil and a 54mm skull from Michael Kontraros Collectibles.



BOCANEGRA PLINTH PLAN

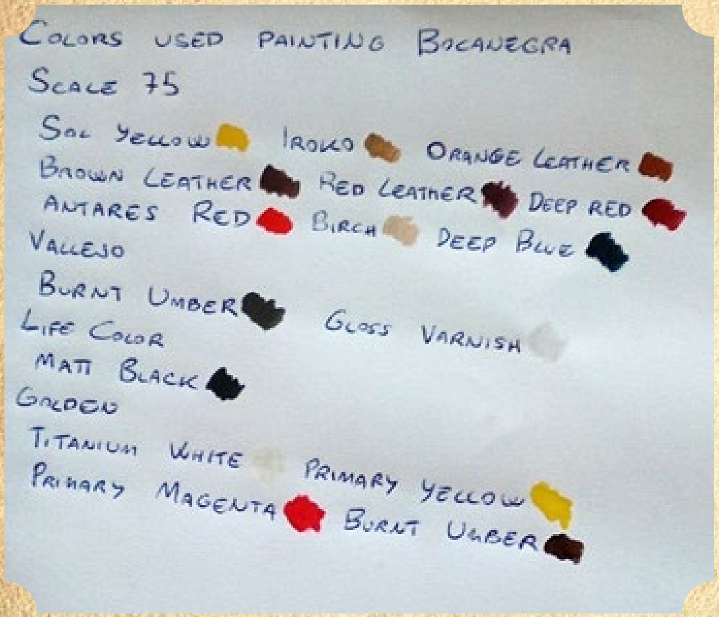
SIZE: 4cm x 4cm
ELEMENTS:
1)WOOD FLOOR
2)CARPET
3)TABLE
4)MAP
5)COMPASS
6)SKULL (54mm)
7)CANDLE
8)COINS
9)SMALL CHAIR
10)LETTER
11)MEASURE
12)ENVELOPE





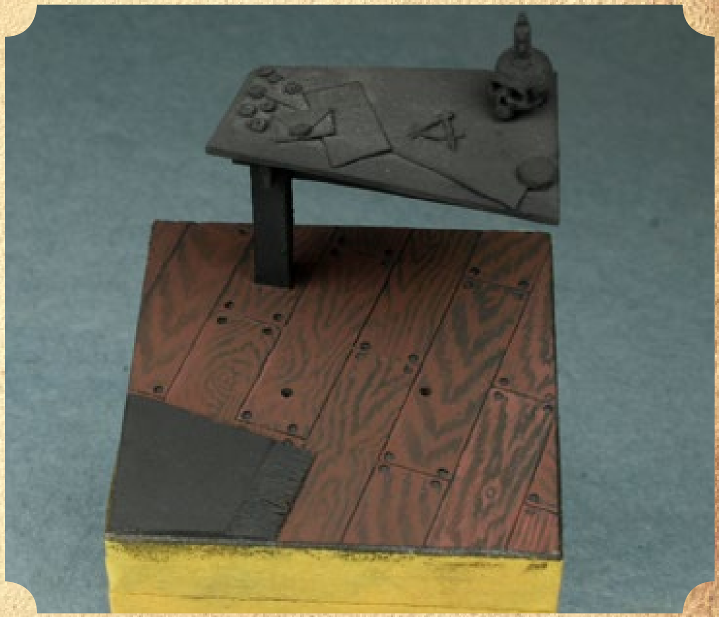
Painting the Base

Both the figure and the base are primed in black; this colour I am more comfortable with when the miniature is so small and has so many recesses in the sculpt.



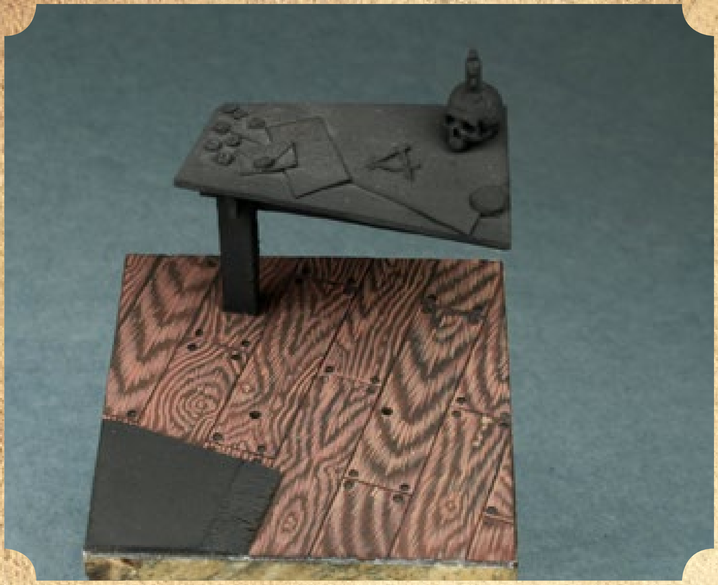
Colors used painting Bocanegra
Scale 75
Sol Yellow Iroko Orange Leather
Brown Leather Red Leather Deep Red
Antares Red Birch Deep Blue
Vallejo
Burnt Umber Gloss Varnish
Life Color
Matt Black
Golden
Titanium White Primary Yellow
Primary Magenta Burnt Umber

I decide on a reduced colour palette and to use Golden acrylics to give a more intense finish.

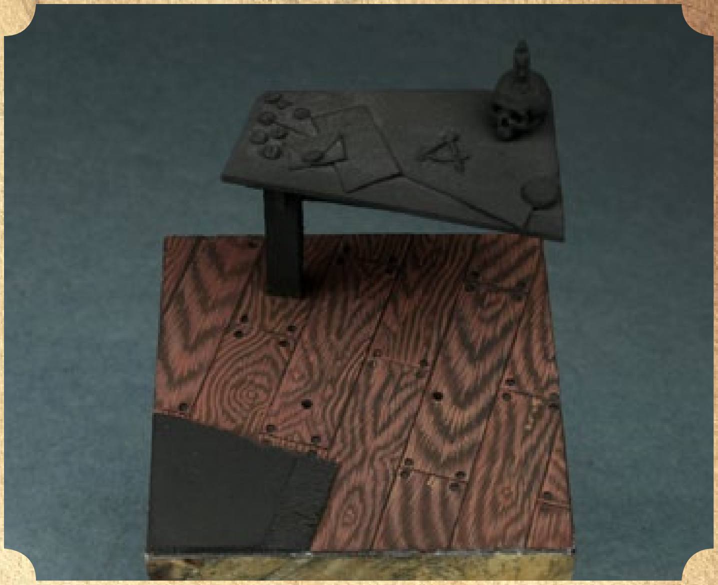


The first thing is to paint the base, because I wanted to give a lot of atmosphere to the scene and the figure has to be so integrated into it. The whole thing depends of the ambience you can get here.

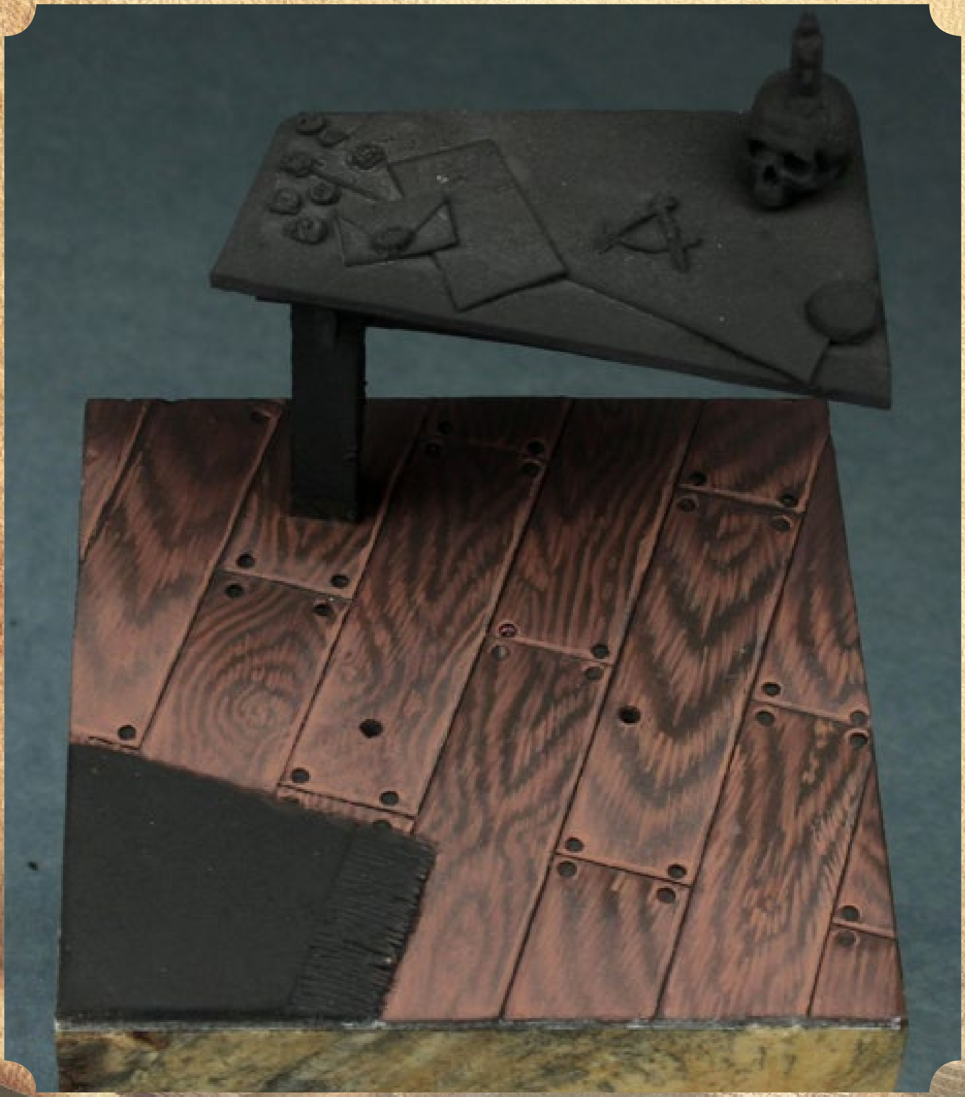
I give a Red Leather filter to all the floor, which is a dark reddish brown. With the same colour, but now not so dilute, the wood grain is drawn by brush. For that I looked at so many references, carefully analysing the pictures.



After that the wood grain is highlighted adding Birch, a bone tone, to the base colour.

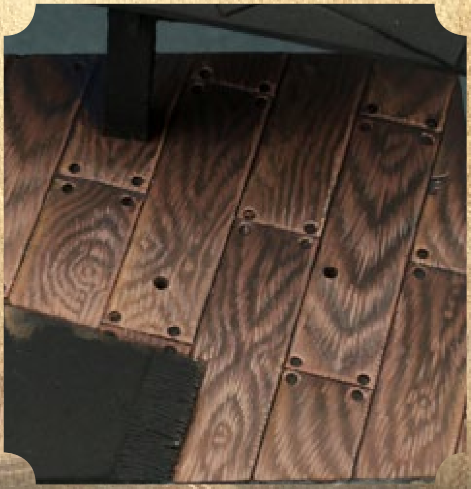


Next I add a new filter with the base colour, integrating the texture.



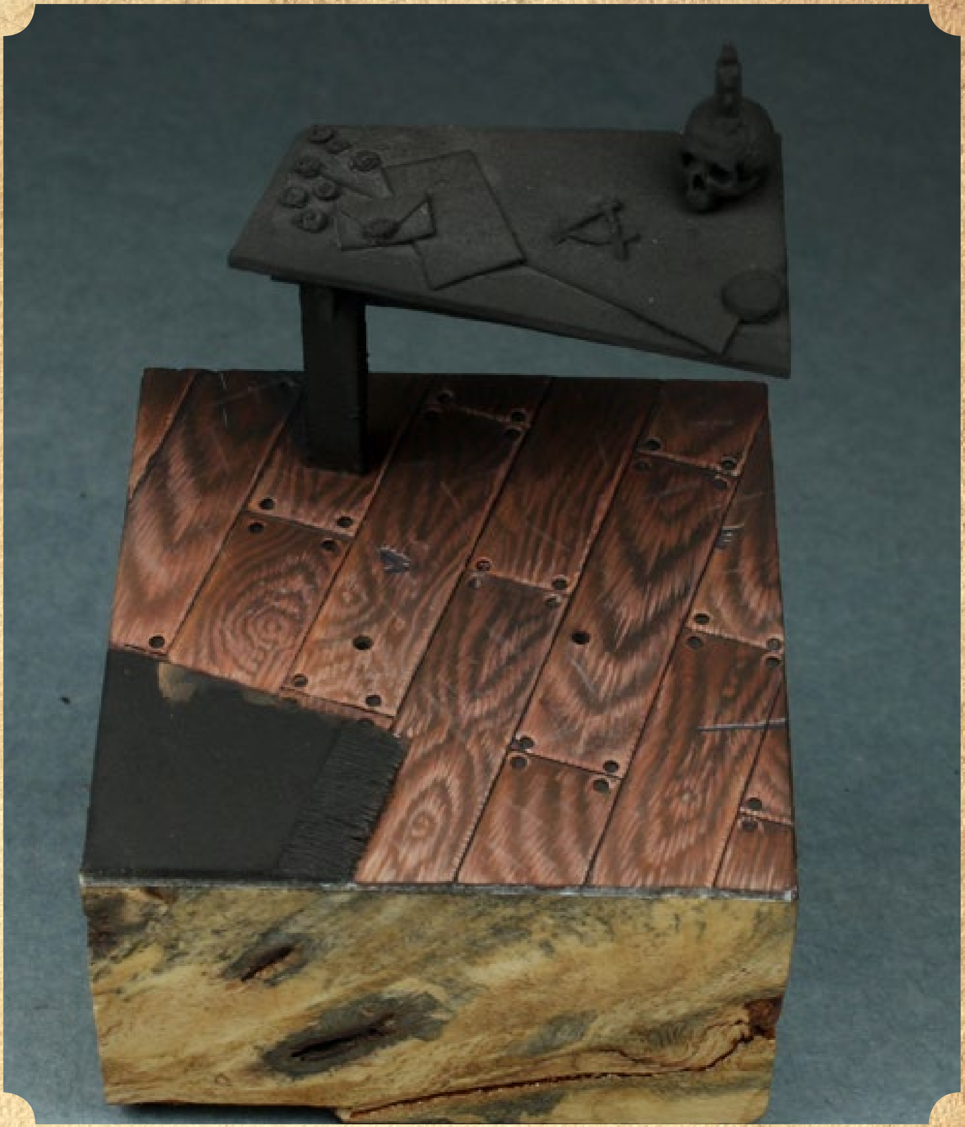
Now is the time to highlight and shade the planks, forgetting the painted texture. For this, I do a gradient on what we have done until now with the same colour used for the wood grain lights. The shadows are done adding Deep Blue, a dark blue, to the first colour used. I represent the projected shadow of the table leg by adding more blue to the last colour.

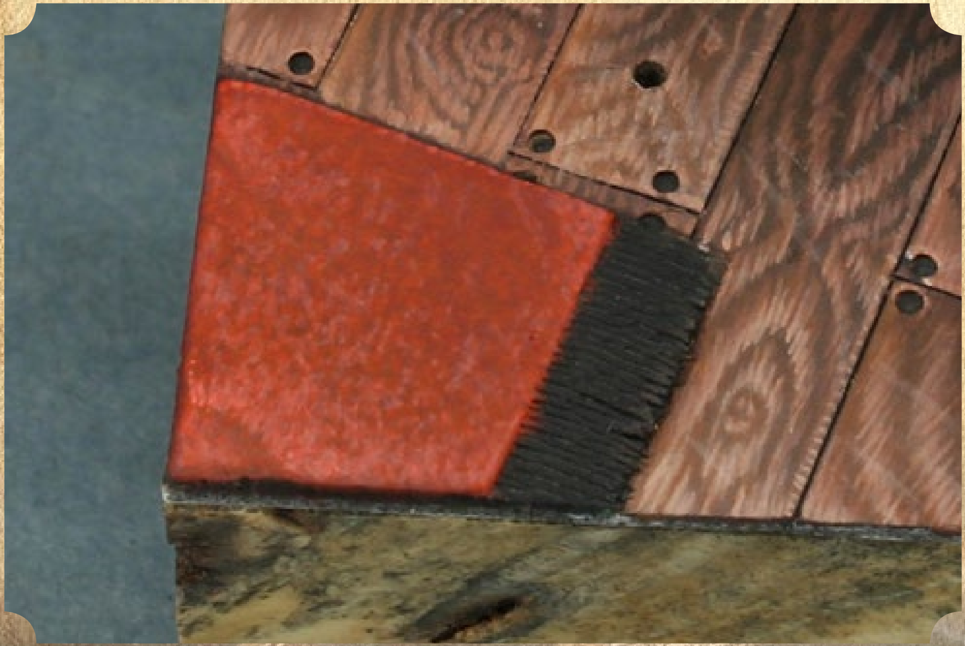
I do a lighter tone to reinforce the texture on the highlighted part of the ground.



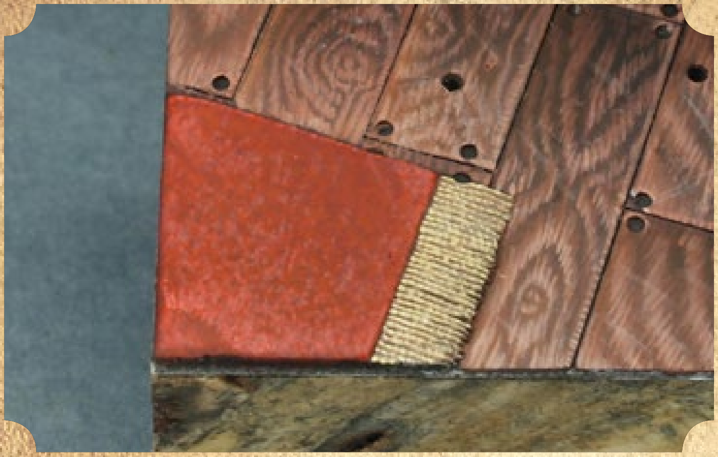
Now some scuffs and the outline are done. For that two tones are used, the darkest shadow and a lighter tone used in the last step. I do some cuts here and there, first with the dark tone and immediately outlined with the lightest tone. With that last step, some scrapes on the wood are represented. When all that is finished, the texture was great, but the colour was so dull. I managed to create an orange brown with, Primary Yellow, Primary Magenta and Burnt Umber. I apply that colour to the medium zones with glazes.

All of the other wood parts to this scene will be painted in exactly the same method, just changing the colours for some variation.

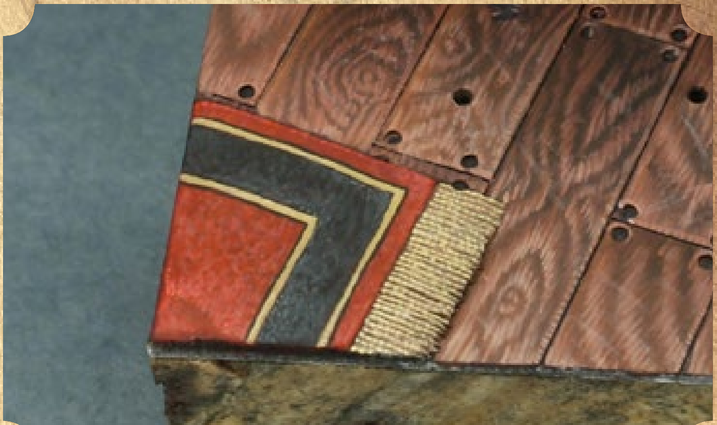




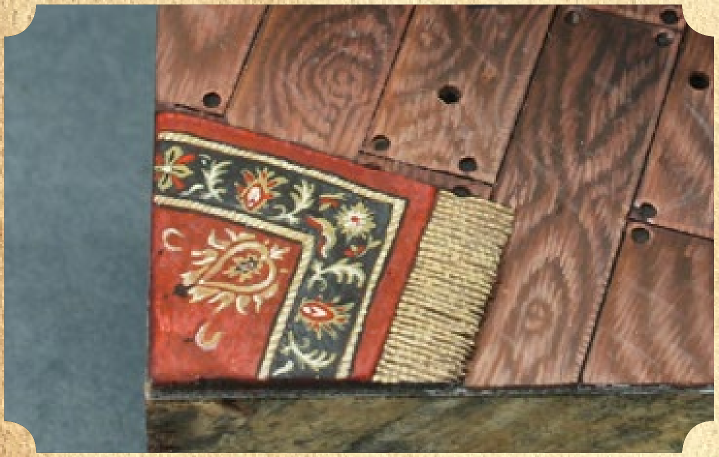
Now is the turn of the carpet. It will be red. I begin with Deep Red as base — a dark red with a blue hue. It is highlighted doing little dots with Antares Red, a red with an orange tone. I've done another highlight with the lightest red, Birch and a bit of Sol Yellow (an almost primary one). Doing that I get a salmon color, richer than if we don't add this little bit of yellow. The shadow is done adding a dark blue to the base colour. I apply that only in little dots, for the most part far from the principal view.



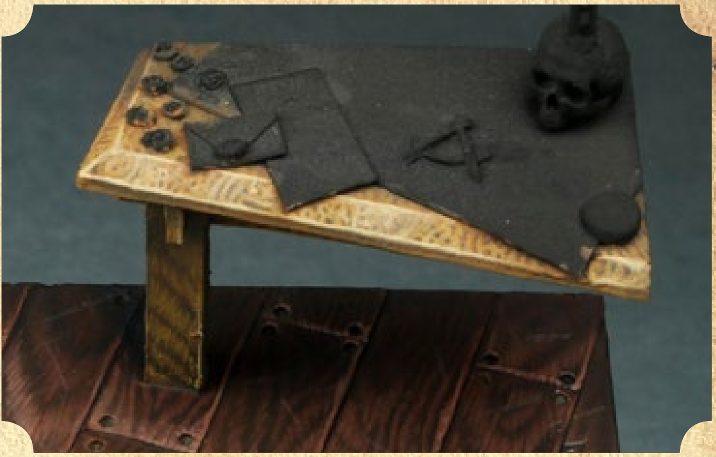
The carpet fringe is painted first with Birch and after that I apply diluted Brown Leather. Every fibre is painted with Iroko, a dull brown yellow. Finally, I paint dots on every one of the raised bits that represent the knot texture.



I plan the tones for the background of the carpet pattern. For this I use Matt Black, Brown Leather and Deep Blue. It is highlighted by adding Birch, in the same way done on the rest of the carpet. The yellow line is pure Iroko.

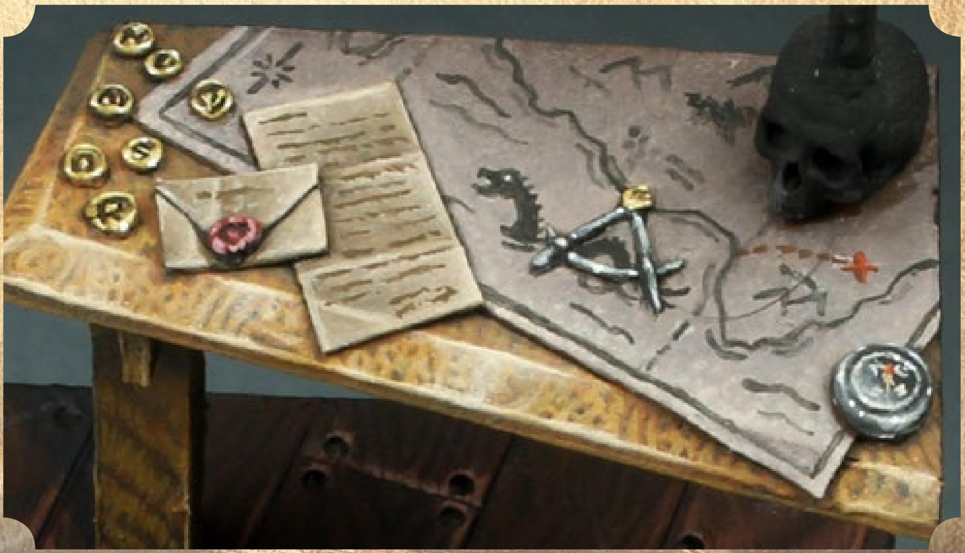


Time to begin the fine lines. It is best to do some research and get some reference pictures to copy, adapting the edging to the surface we have. Then it's a case of lot of patience and a steady hand. Take a lot of care about symmetry when you paint the pattern.

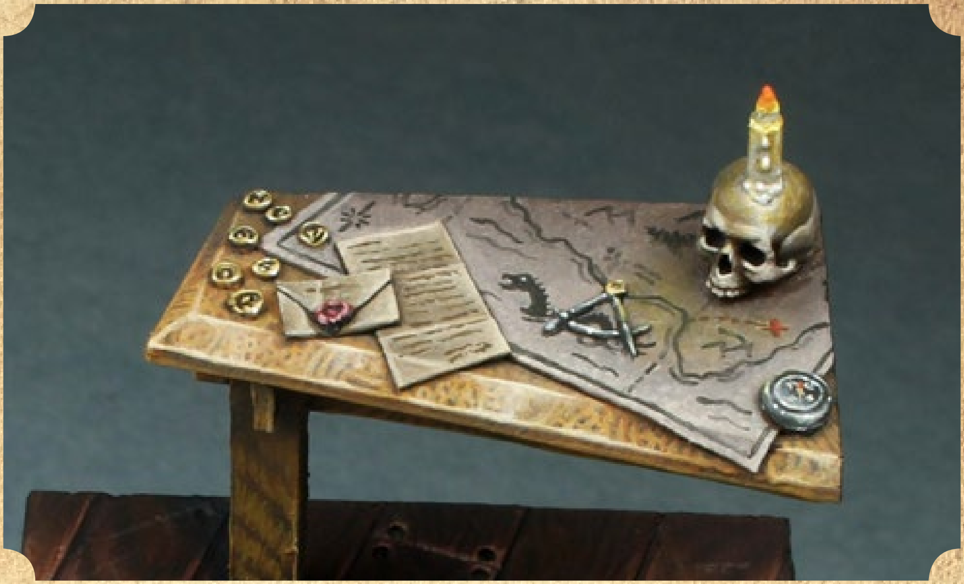


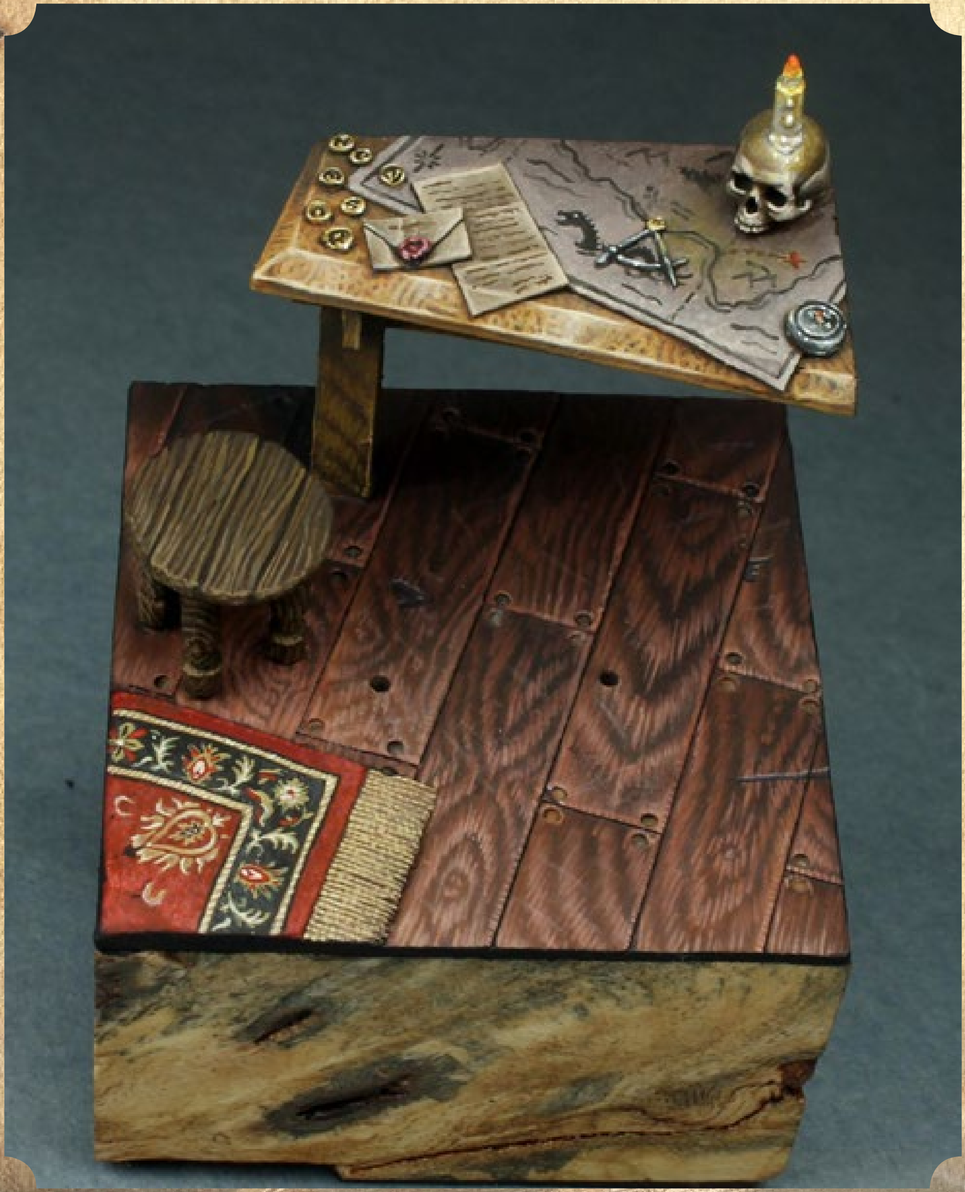
The table is painted representing the wood grain with Orange Leather, highlighted with Iroko and maximum lights with Birch. That last is used, especially, for outlining the edges.

The map is painted with a base of Brown Leather and highlighted with Birch added layer by layer; it is done doing spots on the surface. Highlighting it where it is more visible in the principal view. The drawings are painted like which are done in the concept. They are painted with a black and Deep Blue mix. For the treasure "X", red is used.



For the skull, I prepare on the palette several mixes of Burnt Umber, a little bit of Iroko and some Birch. I apply that on it and blend the different colours with some glazes. I then applied some dots, giving texture to the surface. The candle is done with Birch and highlighted with white. The flame is painted with white followed by yellow and orange, all done with Golden acrylics. With the last colours I do several glazes, on the candle, table and skull as glow reflecting from the candle light. When we attach the figure, some more reflections on the hat and back will be done.

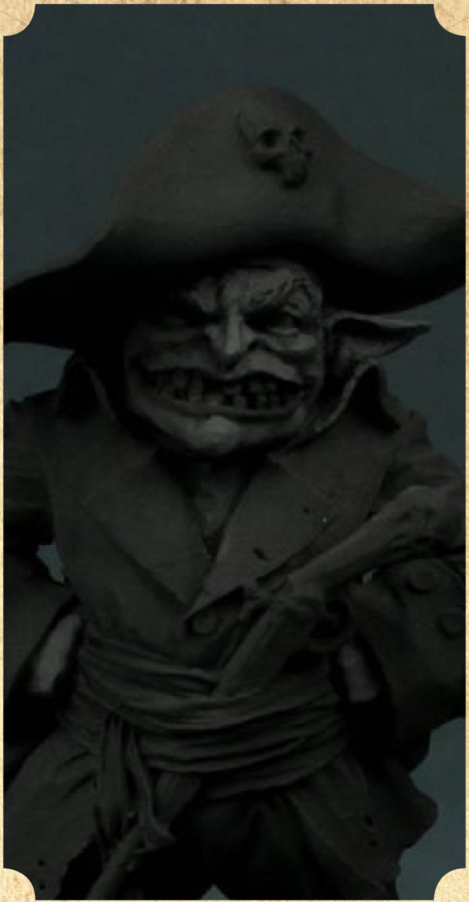


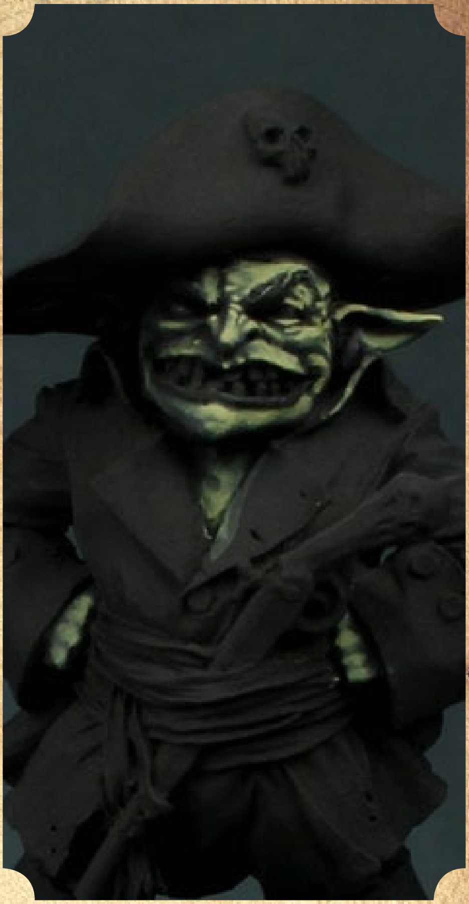


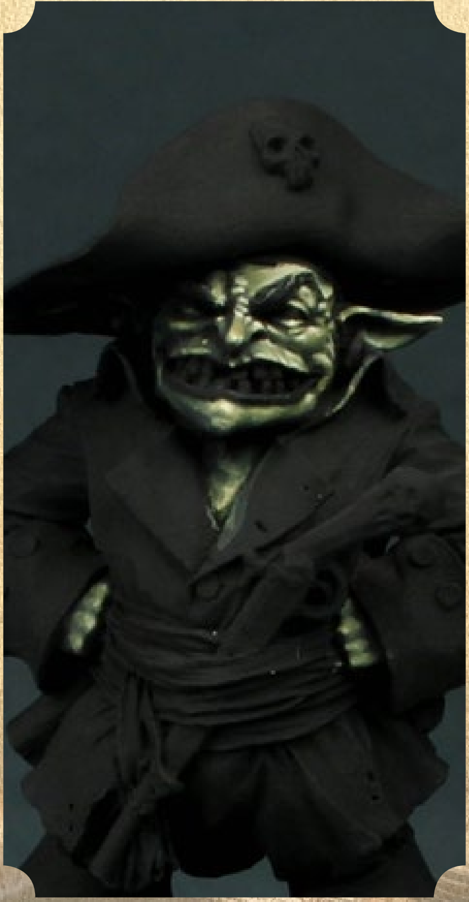
The small bench is attached to the base. The wood is painted with the same process and technique done on the other wooden parts, but with a darker finish.

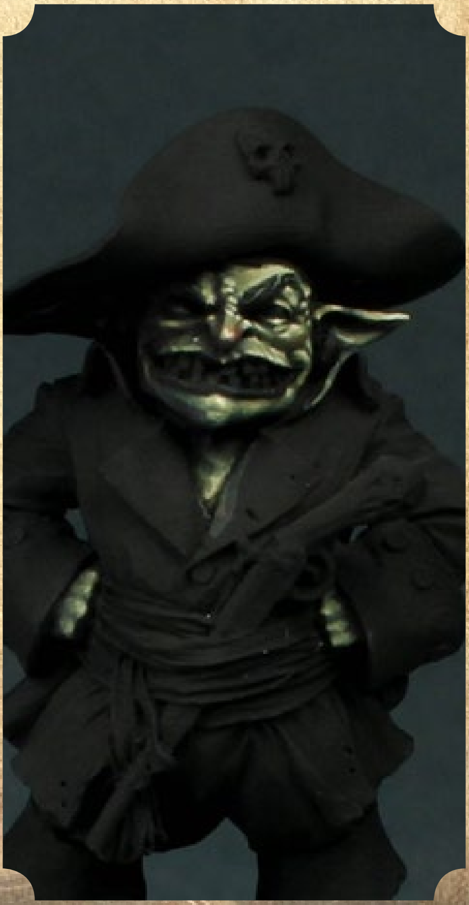
Painting the Figure

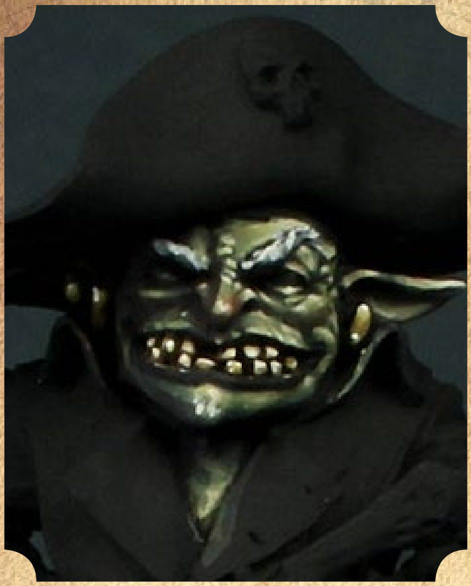
I begin the skin with a dark colour, made with a mix compromised of Deep Blue, a bit of Deep Red and a speck of Birch. I highlight that with Sol Yellow getting a rich green. The maximum lights are done adding Birch to the mix. To finish the skin, I paint hues with red on the nose and cheeks.

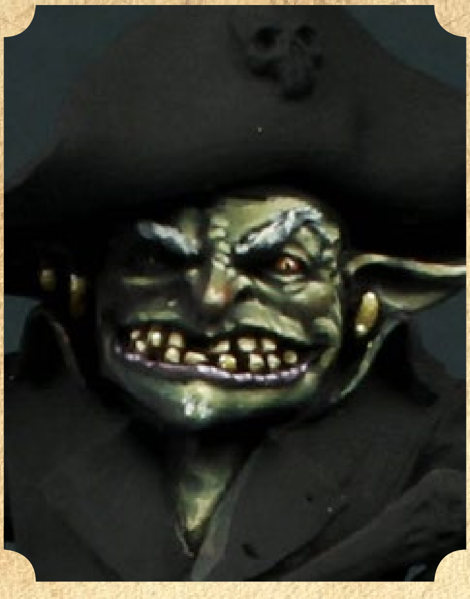


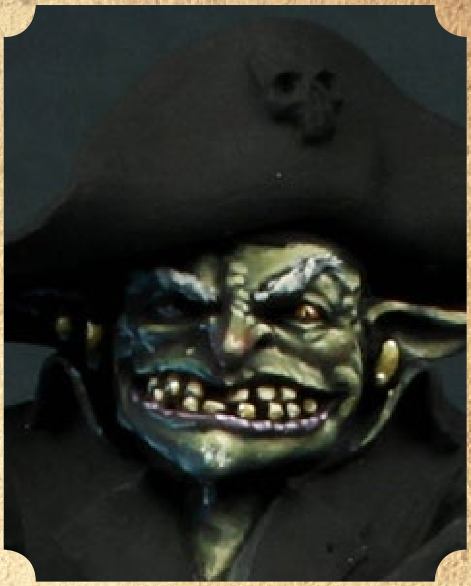








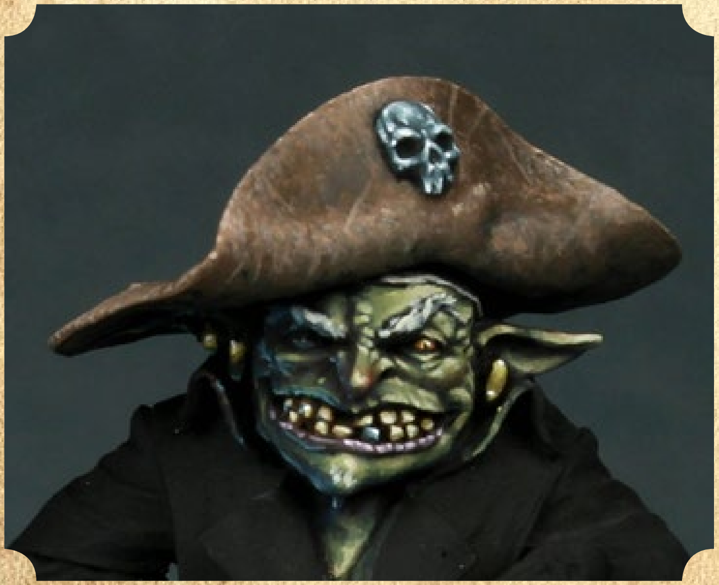


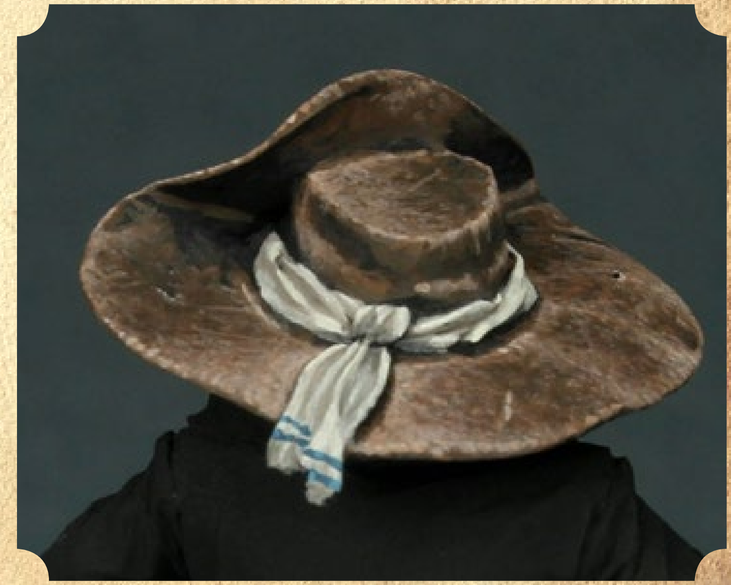


The teeth and ear rings are done with the same colours used on the skull and golds respectively. I begin the eyebrows with a mix of black and Birch, then highlighted with Birch until I have to use it purely for the maximum lights. I put some small hairs on the chin.

For the mouth, I begin with a base of Deep Red plus a bit of Deep Blue, which is highlighted with white to suggest a wet surface. For the eyes, I apply Deep Red, followed by Antares Red and Sol Yellow. Then the pupil is done with black and painted very small, showing that he is angry and mad. The little reflection dot is done with pure white.

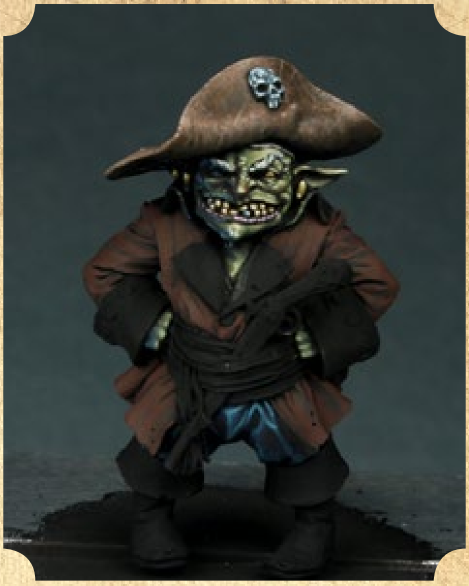
The dark part of the face was great, yes, but it was a bit ‘blurry’. I thought to do some projected lights in the shadow zone, showing that our character has an oily skin and gaining definition. For that I did a glaze with Deep Blue in the bottom volumes of the face, followed by lighter one by adding Birch.

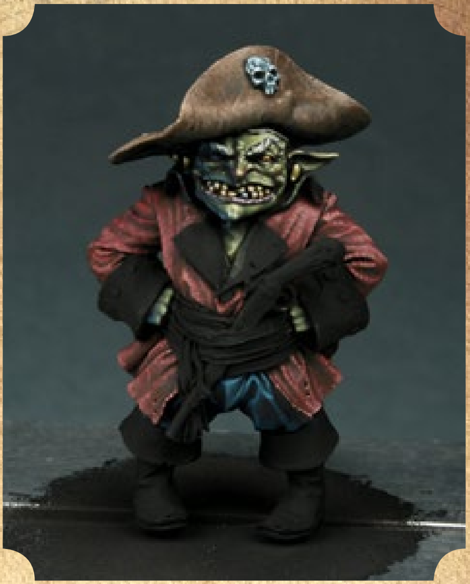




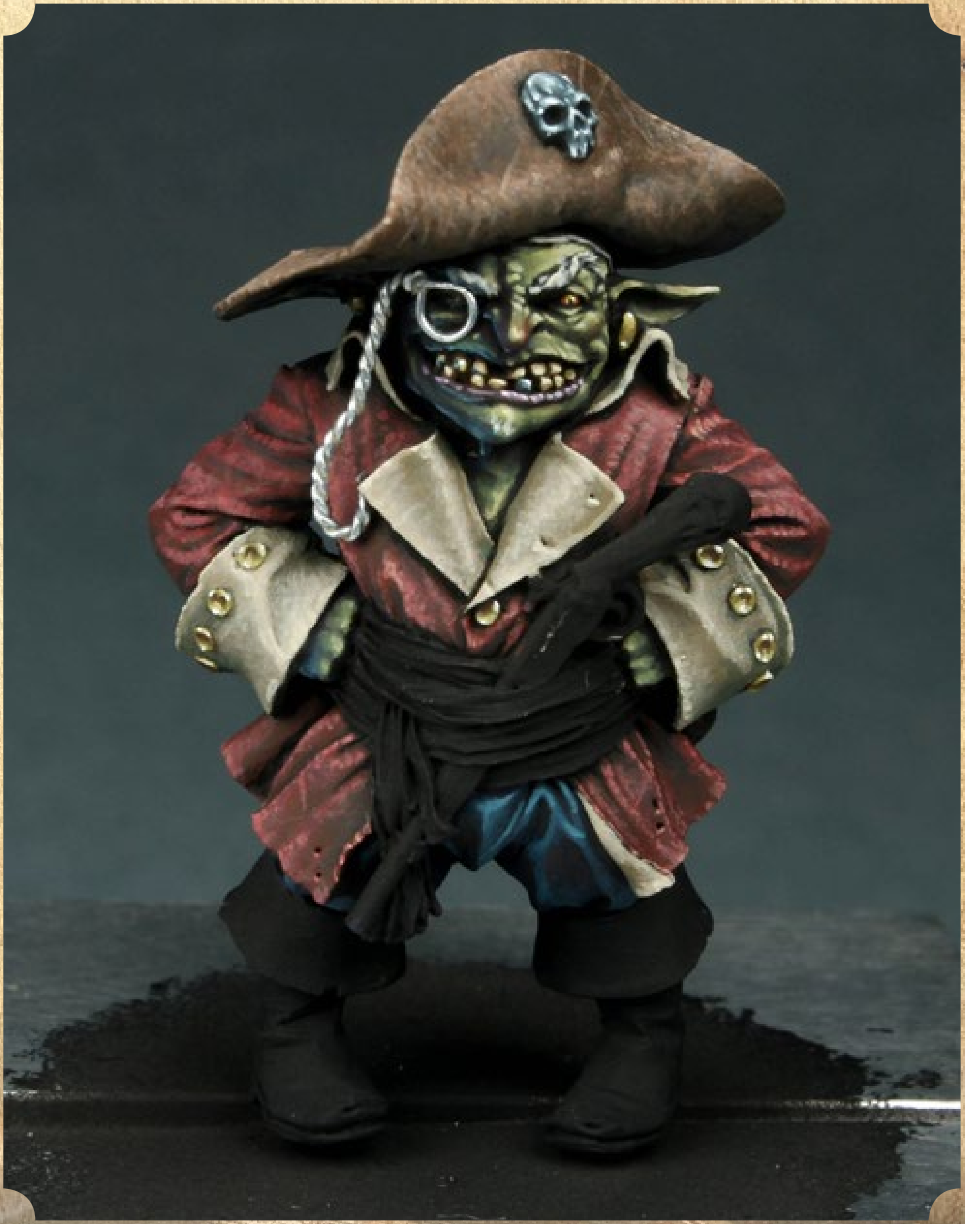
The hat is painted with Burnt Umber over the black. After that, Sol Yellow and Birch are progressively added, representing a leather texture with dots and lines. Going back to the character, I give him a silver tooth and then paint the hat’s skull in silver NMM. The hat's cloth is painted with Birch and a speck of Deep Blue as a base and then highlighted with pure Birch until we get it. Two small blue lines are done as decoration.

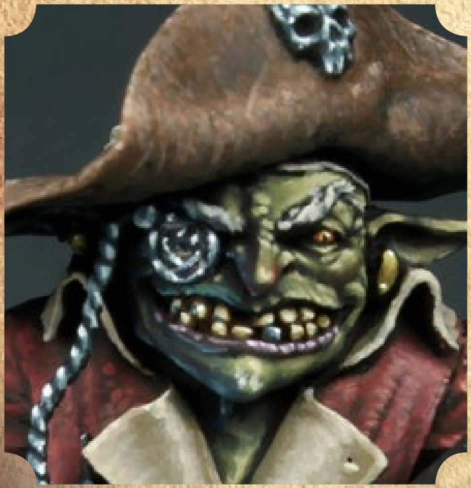
It is now the turn of the trousers; they are done in a simple way, Deep Blue over the Black primer and several highlights by adding Birch to it. The first step on the jacket is done with a base of Red Leather. I do another base with Deep Red, but letting the last colour show through in the inner parts. Then, the colour is highlighted adding Birch, painted by dotting the raised areas to add texture. For the white parts and buttons, the same colours on the hat's cloth and the gold are used, respectively.

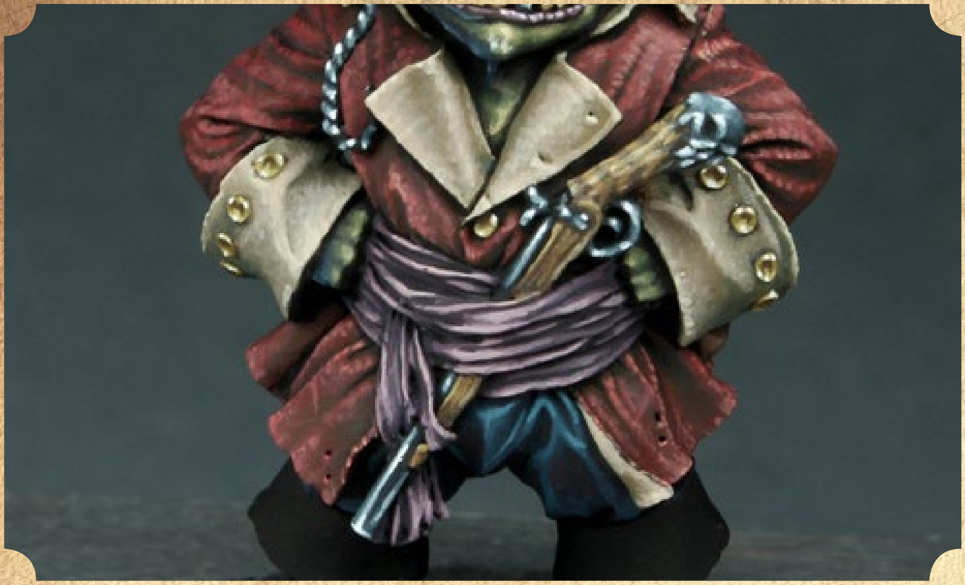




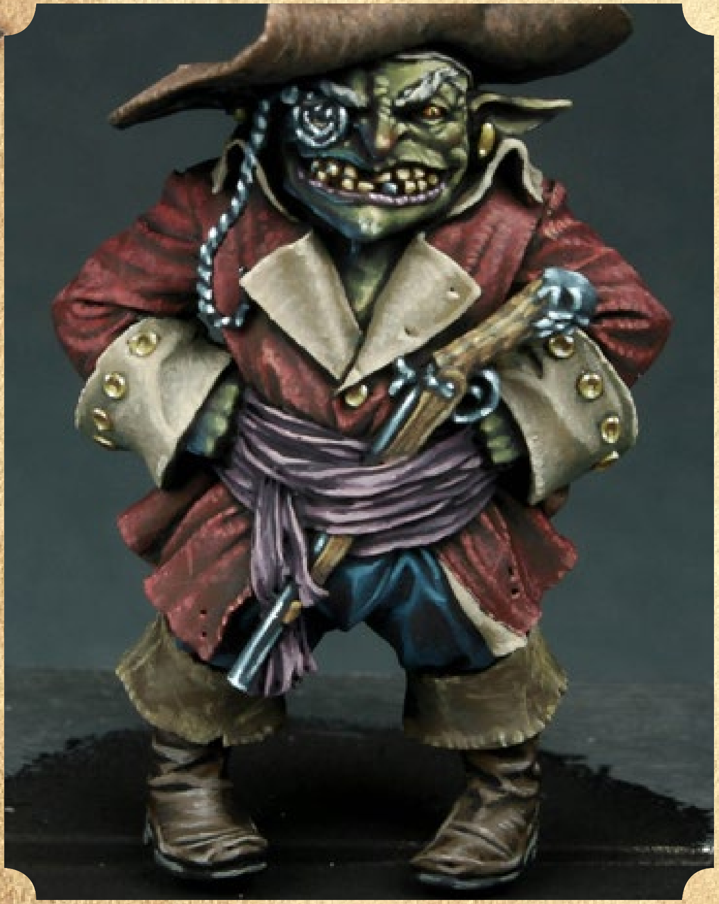
In the last step a monocle is added, done with a very fine wire. It will be painted as silver. The little glass is done by putting gloss varnish drops in the centre of the rounded part, taking great care not to drip it onto the face. I do a little white reflection as we usually do in gems. The girdle is painted creating a purplish colour with Deep Red, Birch and Deep Blue. I am searching for a pinkish tone first and adding specks of the dark blue until the desired colour is obtained. I highlight that area, as ever, with Birch.

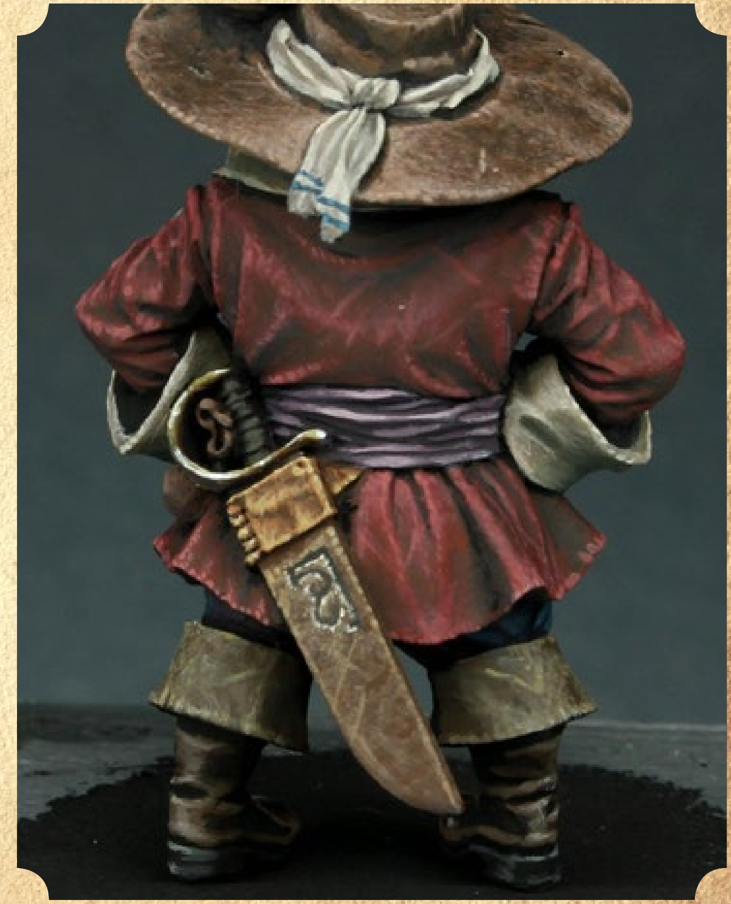






The gun has two parts, wood and metal. The first is painted with Iroko and in the same way as I've done in all of the wooden surfaces. The metal parts are painted in the same way as the other silver parts.

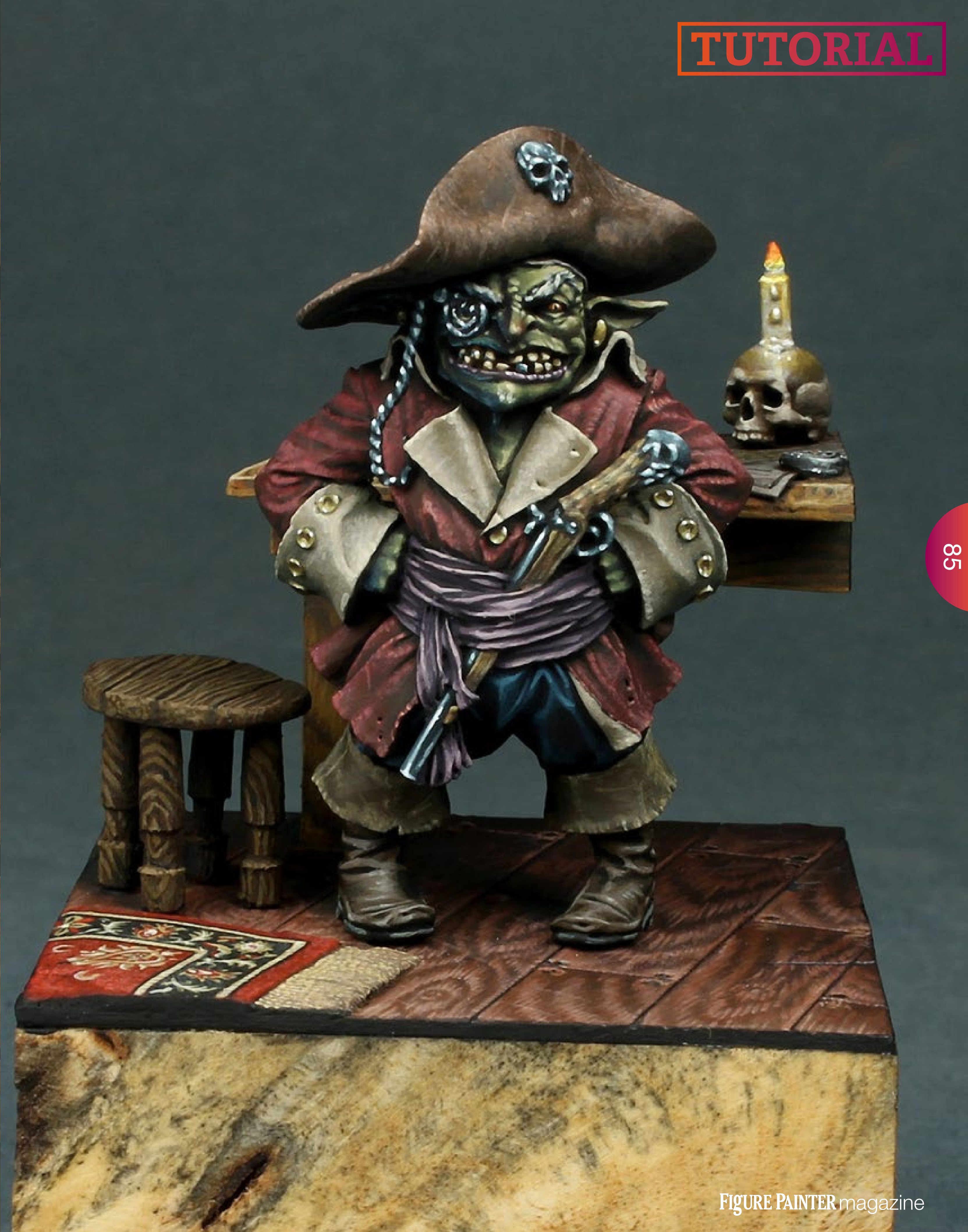




The little bag, the sword scabbard, the belt and the boots are painted in exactly the same way as the hat was, but using some slightly different tones. The sword handle is done with a darker version to represent a black leather.

Finally, I attach the figure to the base and add some minor details like the reflected glow from the candle. I also painted in some shadows from the figure and the table leg to help situate the figure better.

The figure is now complete! I've enjoyed painting it a lot and I hope that my methods are useful to you. One final tip; try to be story tellers with your miniatures--it is so enriching and puts the miniatures on another level.

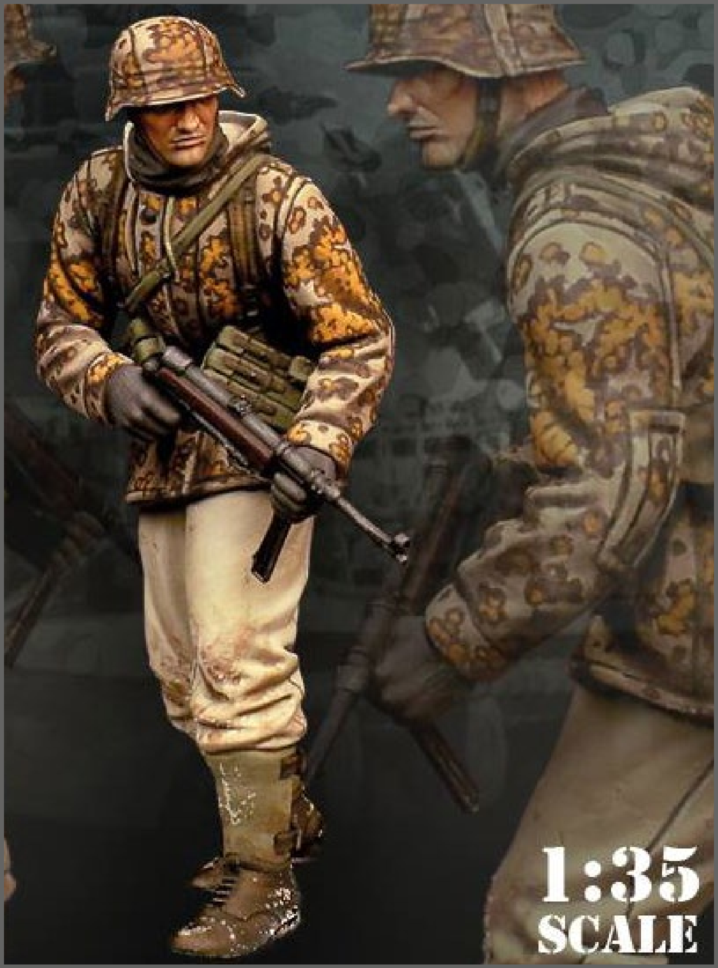


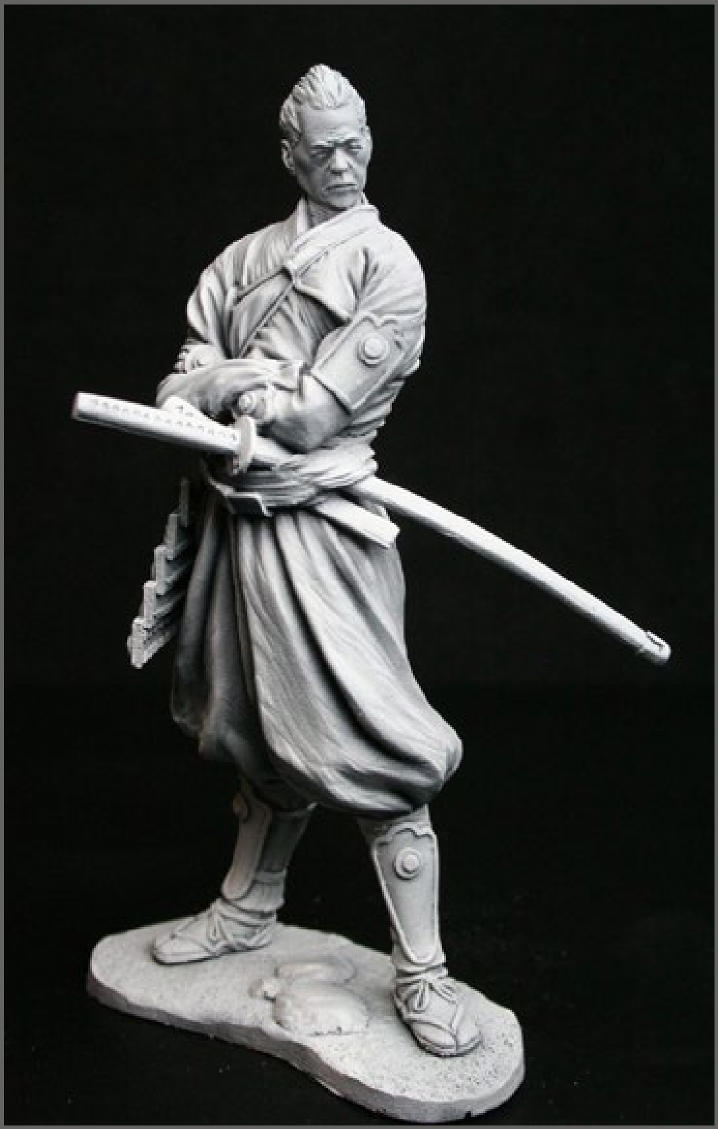
EXPOSÉ

THE BEST NEW RELEASE FROM THE PAST MONTH

Panzergrenadier ardennes

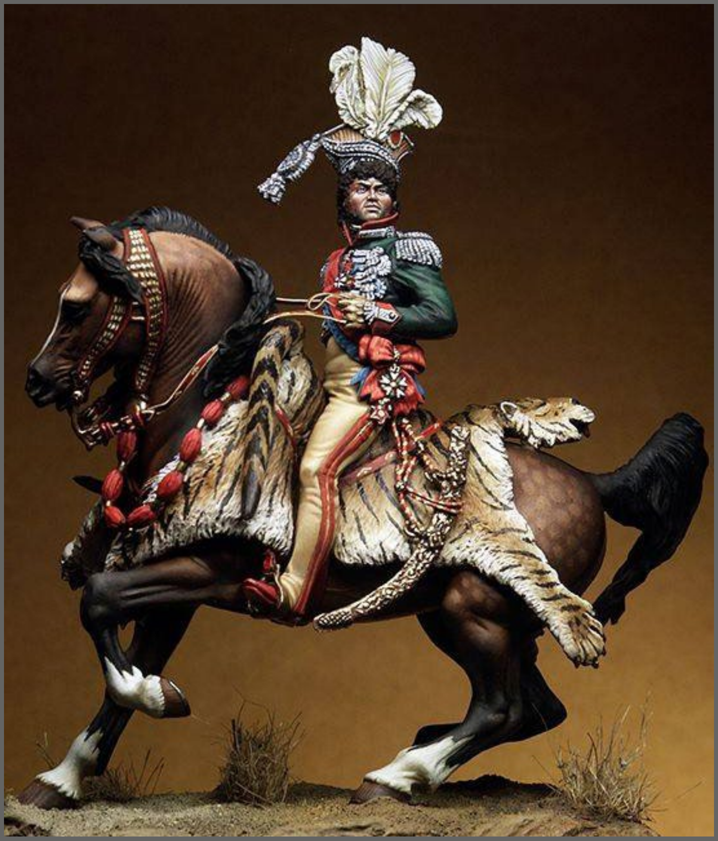
Company:	Scale75
Scale:	1:35th
Contact:	www.scale75.com





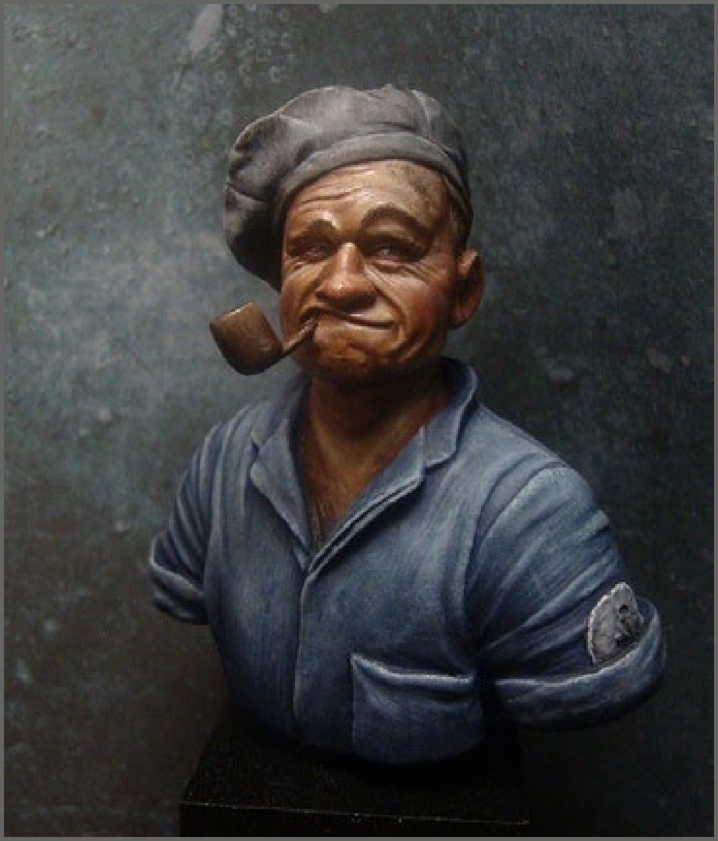
Samurai Warrior

Company:	Mitches Military Models
Size:	120mm
Contact:	www.mitchesmilitarymodels.co.uk



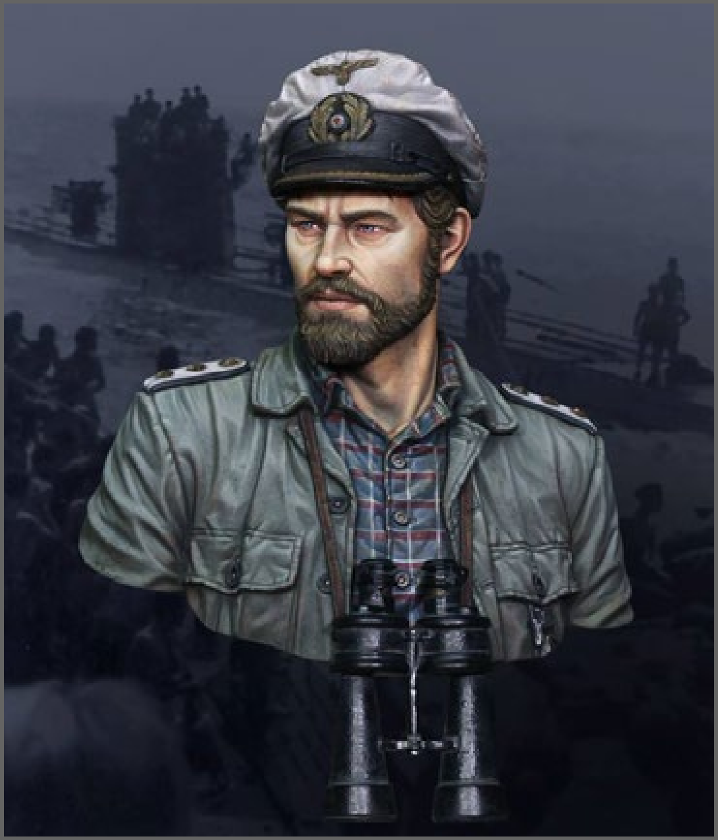
Joachim Murat

Company:	Pegaso Models Srl
Size:	54mm
Contact:	www.pegasomodels.com



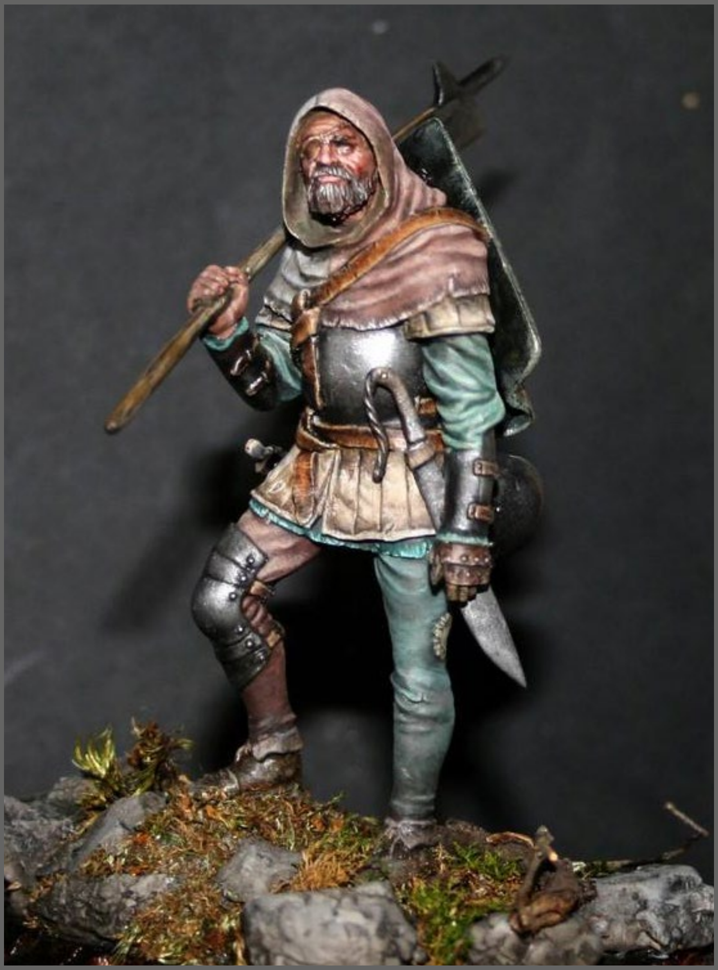
English Leading Stoker WWII

Company:	Tartar Miniatures
Scale:	1:9th
Contact:	tartar.miniatures@libero.it



"Sea Wolf"

Company:	Life Miniatures
Scale:	1:10th
Contact:	www.lifeminiatures.com

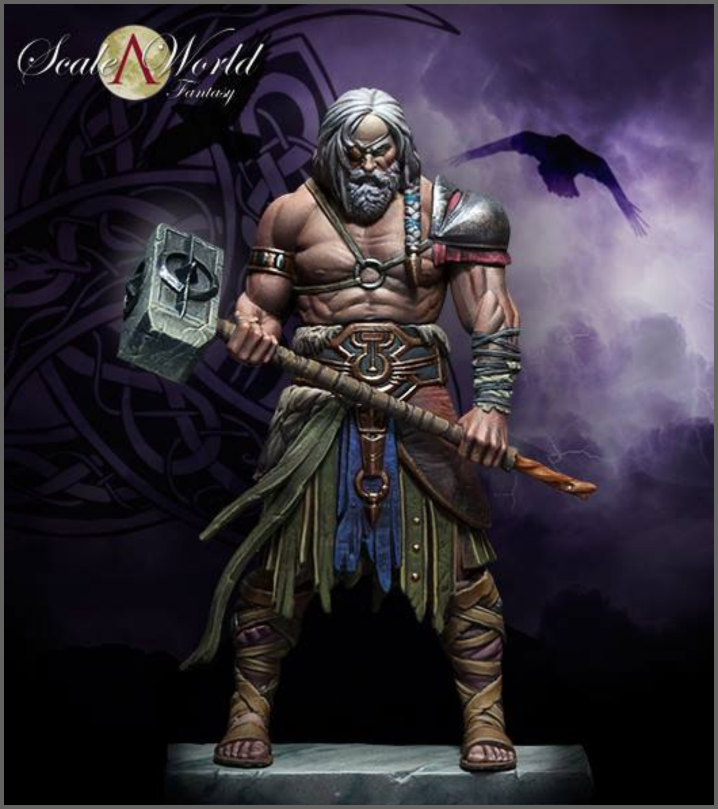


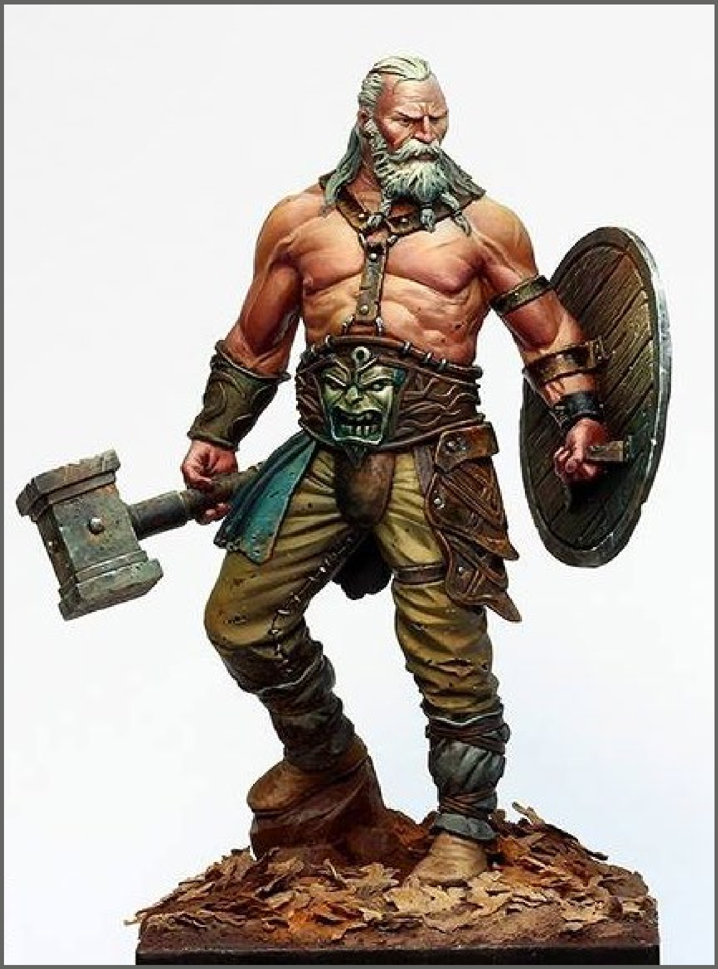
German mercenary 15th century

Company:	Tartar Miniatures
Size:	75mm
Contact:	tartar.miniatures@libero.it

Father of Asgard

Company: Scale75
Size: 75mm
Contact: www.scale75.com



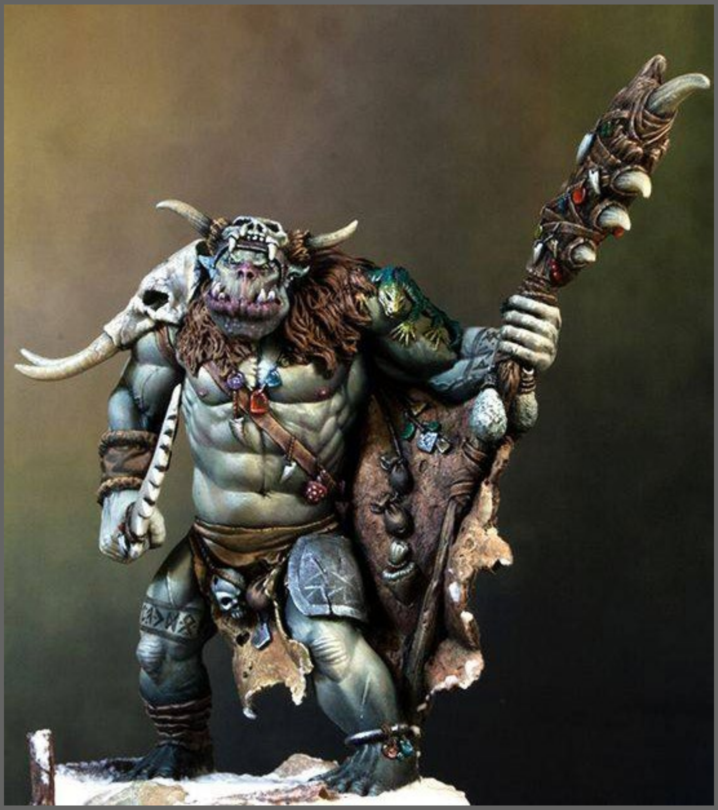


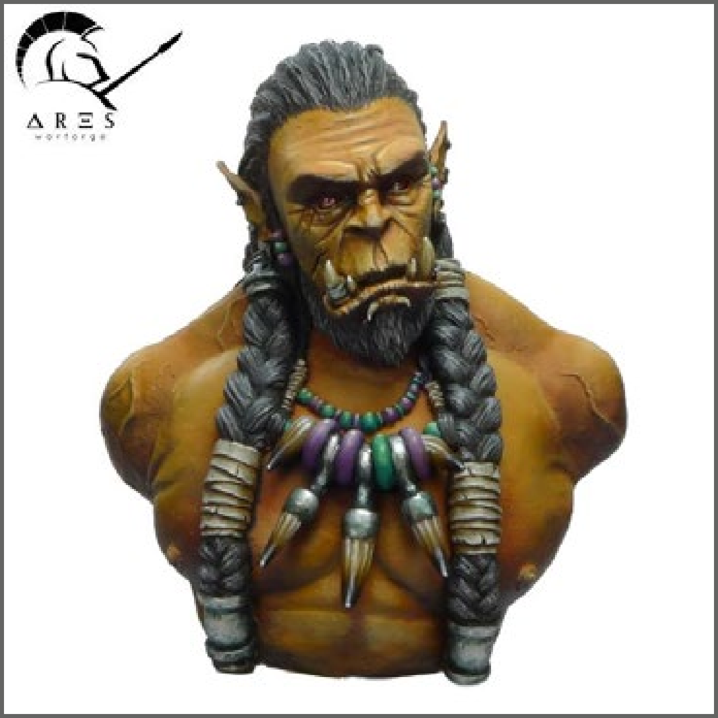
The Old Barbarian

Company: Black Sun Models
Size: 75mm
Contact: www.blacksunminiatures.co.uk

Zublakh the Shaman

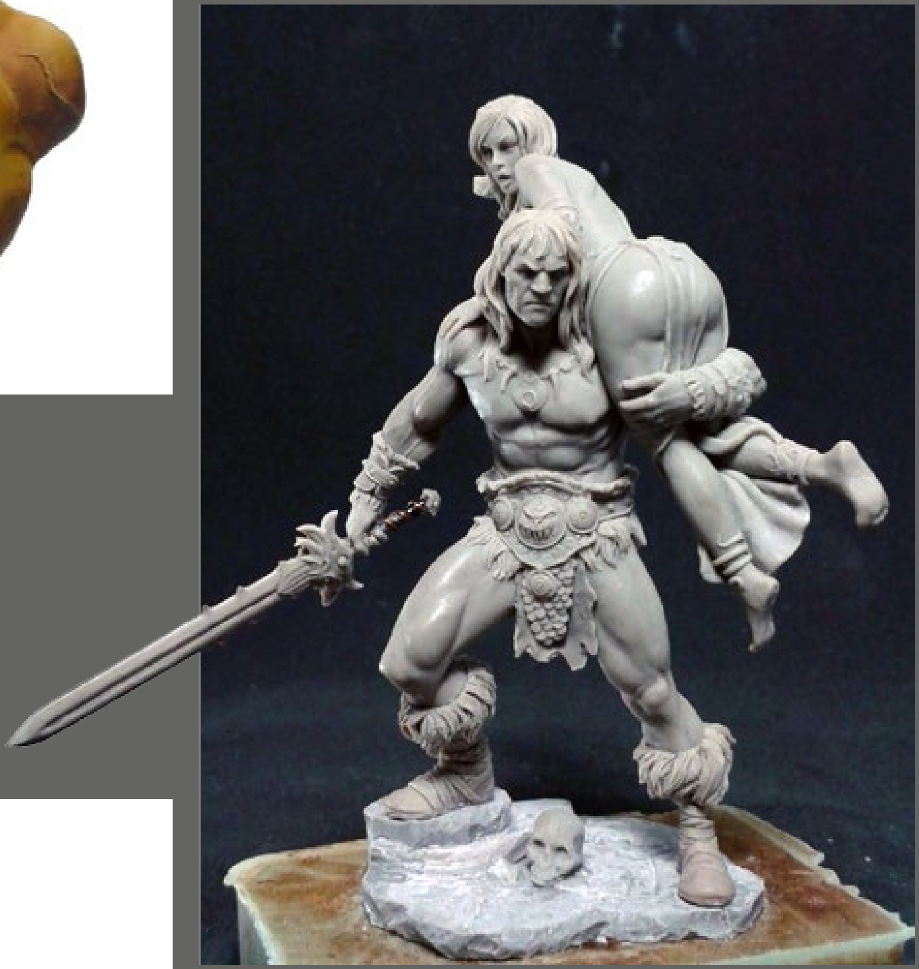
Company: Pegaso Models Srl
Size: 54mm
Contact: www.pegasomodels.com





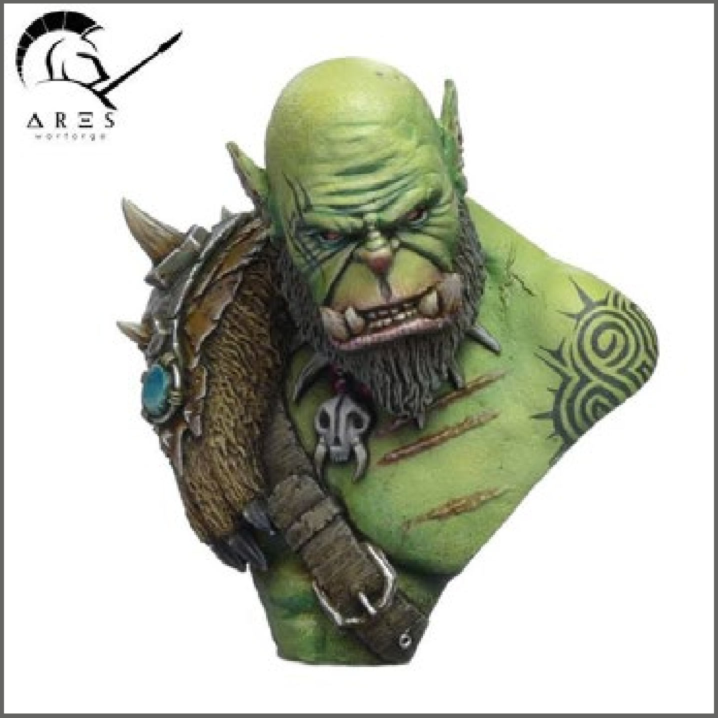
Orc Overlord Hard'al

Company:	Ares Warforge
Scale:	1:8th
Contact:	areswarforge@gmail.com



Barbarian & The Lost Princess

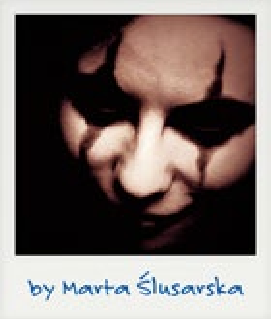
Company:	Black Sun Models
Size:	75mm
Contact:	www.blacksunminiatures.co.uk



Orc Commander Baldum

Company:	Ares Warforge
Scale:	1:8th
Contact:	areswarforge@gmail.com

Questions by



by Marta Ślusarska

Photos are the courtesy of Katarzyna Górska and Sławomir Borysowski.

KAHA

Katarzyna Górska

Katarzyna Górska, known better as KAHA, is a rising star on the Polish painting scene. Present only for the last couple of years, she already won most of the major Polish competitions, including Hussar (promoted as the flagship Polish painting competition). She's on a rising curve, still learning and realising what can she do. She might not be very well known outside of her homeland, but it's just a matter of time, so she's definitely someone to keep an eye on.

Katarzyna graciously found some time in her busy schedule to chat with FPM about herself, her art and plans for the future.

1. *Thank you very much for taking your time to talk to us. Could you please tell us a bit about yourself, who you are, how long you have been painting and how did you get into the hobby?*

Ever since I was a child, I was surrounded by art. My dad is a sculptor, so my family house was full of different kinds of figures and paintings. I studied art in high school and I have the title of sculptor technician. I then graduated from the Technical University of Krakow, where I studied architecture landscape. Roughly 4 years ago I met a unique person, who inspired me to start painting models and introduced me to the miniature world. At that time I realized that this is something I love to do, my true passion.

2. *What would you say, is painting a hobby for you or work?*

I still have a regular '9 to 5' job in an architectural company, where I'm building mock settlements for visualisations (kinda like building dioramas, right?). However, I do paint for commissions, so I consider painting as my work, too. I'm lucky I can say that my work is my passion. If I have some free time on my hands, I take my brushes and I paint!

3. *You have painted quite a few gaming miniatures. Do you play yourself or do you paint only for customers/for display?*

I tried to play few times, I even made an effort to learn rules to few game systems, but I was never big on gaming. I definitely prefer to paint rather than play.

4. *On your facebook page I've seen some of your 'flat paintings'; could you please tell us something about this side of your activities?*

Generally speaking I'm passionate about many fields of art, including painting. To name some of my activities: I paint icons, I do sculpture in wood, architectural models and wooden jewellery. On the top of that, I also design gardens.

5. *You are one of the very few women in the community in Poland and one of not so many in the world. How do you feel about this? Does being a woman help you in any way or rather the opposite?*

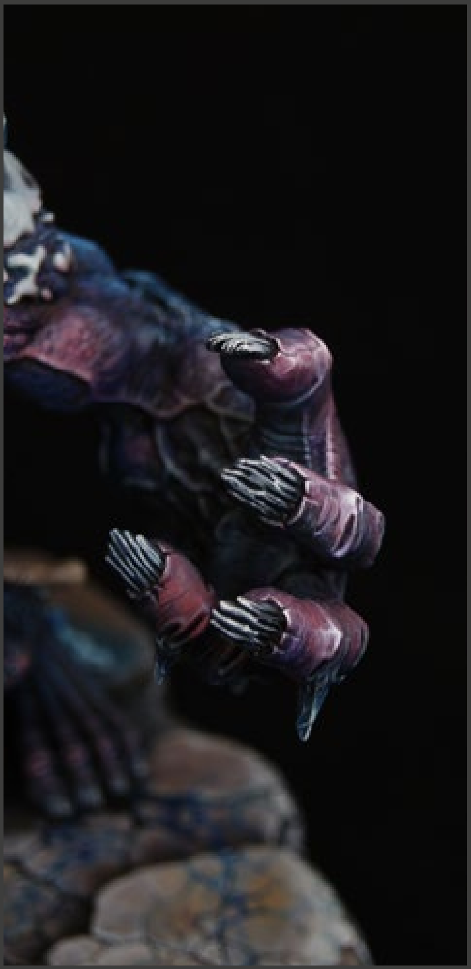
Yes, I do feel special. ☺ On the other hand in this man's world, sometimes I feel underestimated. I like it when men consider me as an equal competitor. It gives me motivation to work even harder ☺

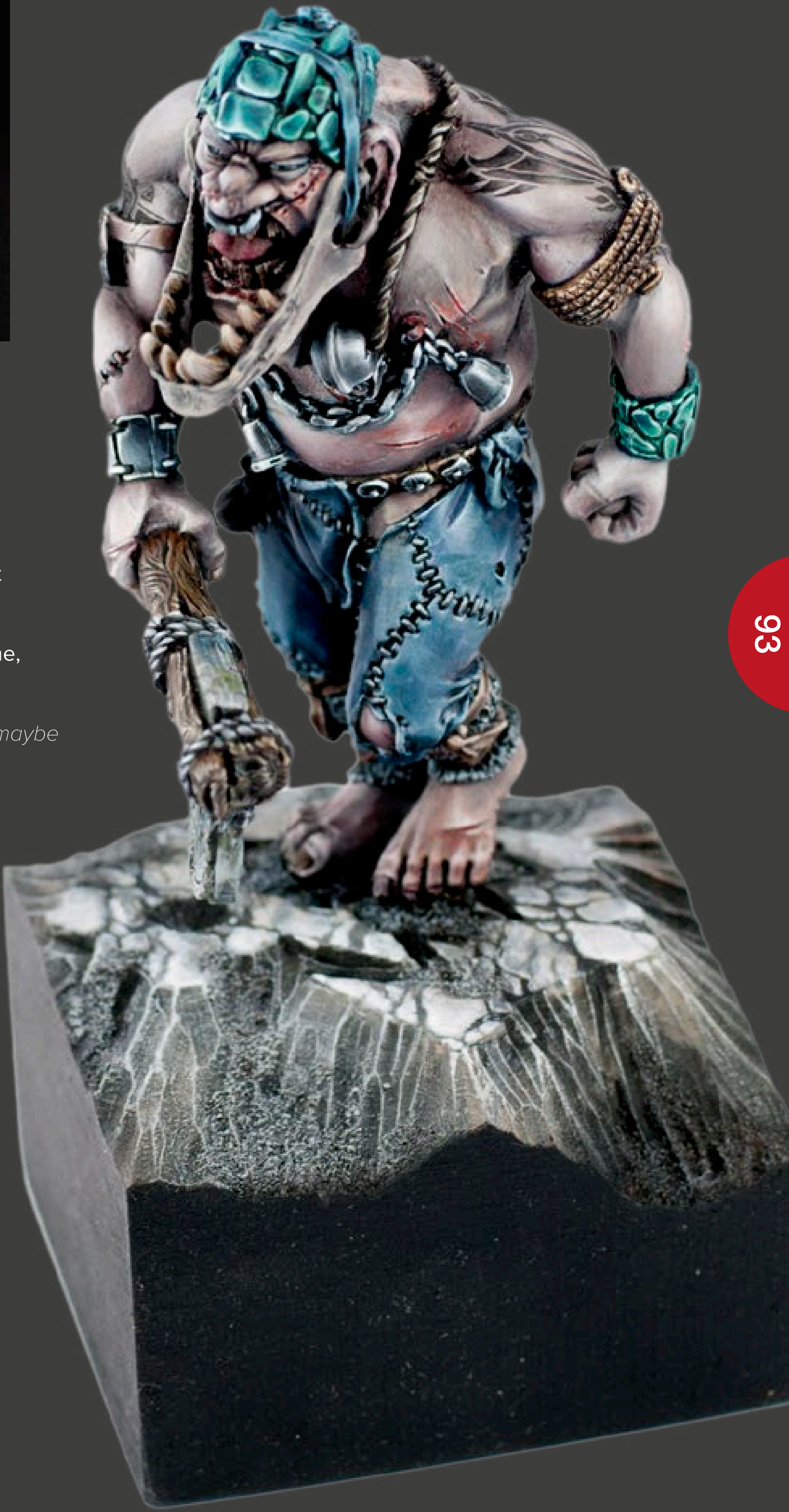
6. *Where do you find your inspiration for painting?*

I love the art of Zdzisław Beksinski. He really inspires me. Each time before I start a new project, I look at his finest masterpieces. Beside this, I'm inspired by Polish painter Bogusz Stupnicki (aka Bohun). Ever since I can remember, I always have followed his great works. He is a great authority for me.

7. *Which work are you proud of the most and, of course, why?*

I'm especially proud of the Dwarf Bust and the Glacier King. I think they are special because I spent a great amount of time and energy working on them. I painted them to my best possible level, so they represents my painting skills and abilities so far. They also represent the ideas and the style of painting I'm interested in developing further.





8. With such a vast variety of subjects in our hobby, what would you say is your favourite genre and why?

I'm interested in all kinds of fantasy. This genre gives me a lot of freedom and possibilities when it comes to models. When I work on figures, I'm not restricted in any way; I don't need to reflect reality and this gives me a great sense of freedom. For me, this is an opportunity to be creative.

9. Can you tell us a bit about your process and maybe show us a photo of your typical workspace?

I have never used an airbrush. I paint my figures only with tiny brushes, even if the size of model is bigger. My figures are covered with very small colourful lines. I just paint one line next to the other.

When it comes to my workspace, I have no designated place for my painting. I just find the closest free flat surface where I can put my paints and miniature, and just paint.

10. For now you have mostly been taking part in competitions in Poland, with Duke of Bavaria being an exception. Do you plan to enter more international competitions in the future?

This year I plan to focus on Polish competitions. There is still a lot I can achieve here. Maybe in the years to come I will participate in international contests.

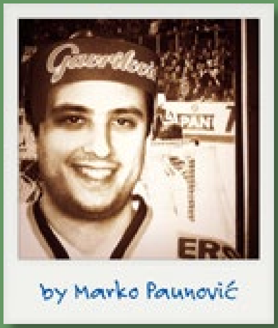
KAHA

ręcznie wykonana biżuteria artystyczna

11. *What can we expect from you in the future? What are your plans?*

I've started my adventure with painting quite recently. I still feel like a junior in the model world and I work hard to improve my painting skills. Of course, I have a lot of ideas that I would love to realize in the near future. Keep your eyes on my facebook page for new projects.

Katarzyna, thank you for taking the time to talk with FPM. We wish you all the best in your future projects and hope to see you on our pages again soon.☺



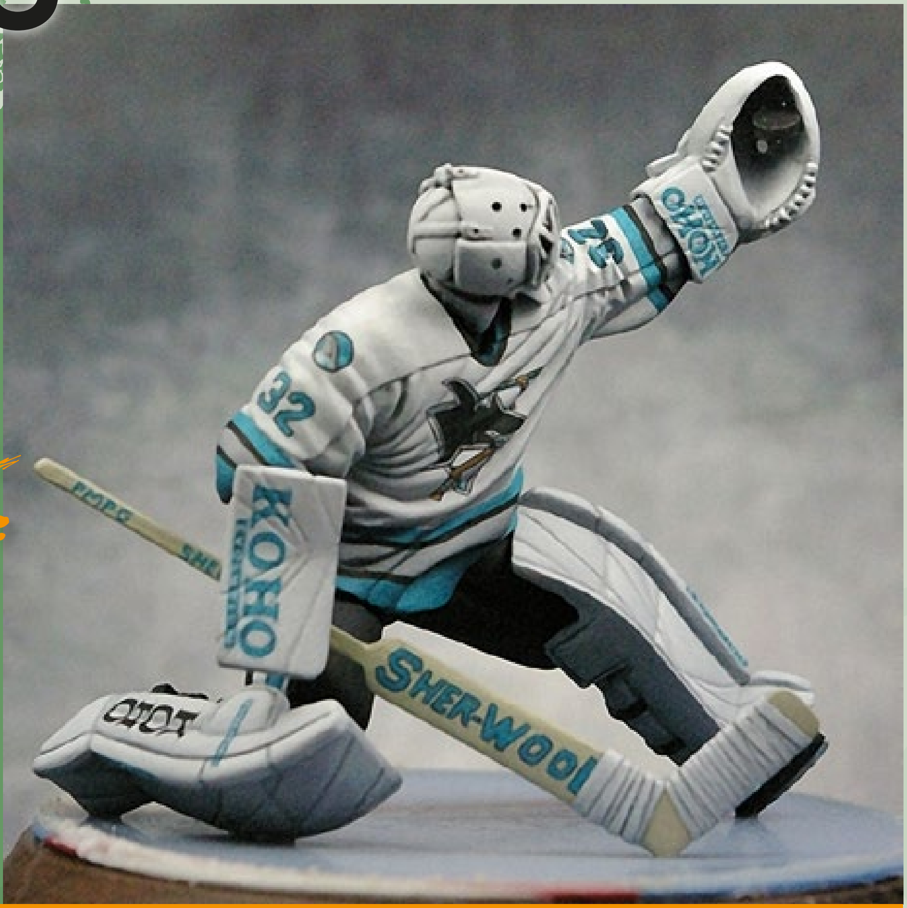
by Marko Paunović

Details

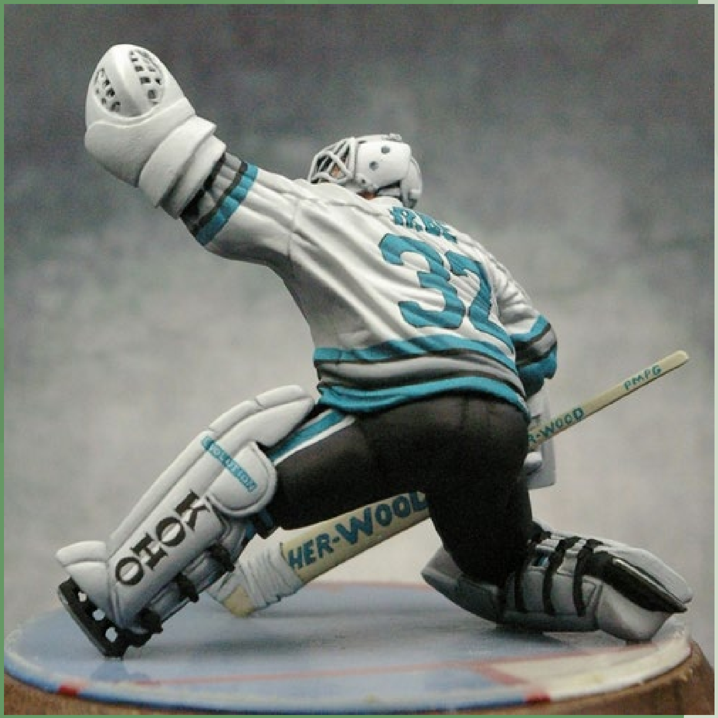
Price:	€39,90 + shipping
Size:	75mm
Material:	Metal

Available from

Scorpio Models



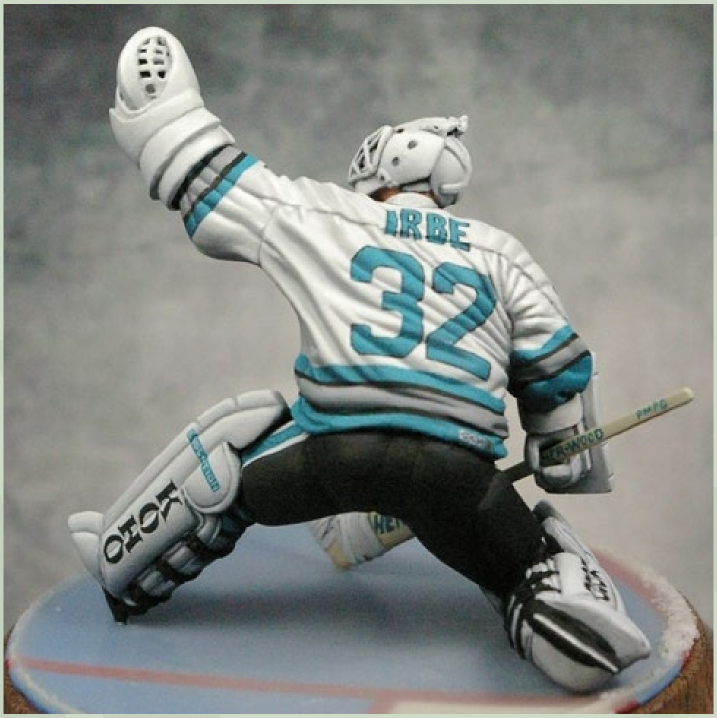
Scorpio Models' Ice Hockey Goalie



I love ice hockey. I've always wanted to paint a mini of an ice hockey player. A while ago, I saw a picture of fantastically painted San Jose Shark's goalie and it was only recently while searching Putty and Paint that I discovered that the same paintjob was displayed there. The artist's name is David Powell and it was there that I discovered the company that produced it and needless to say, I bought the mini.

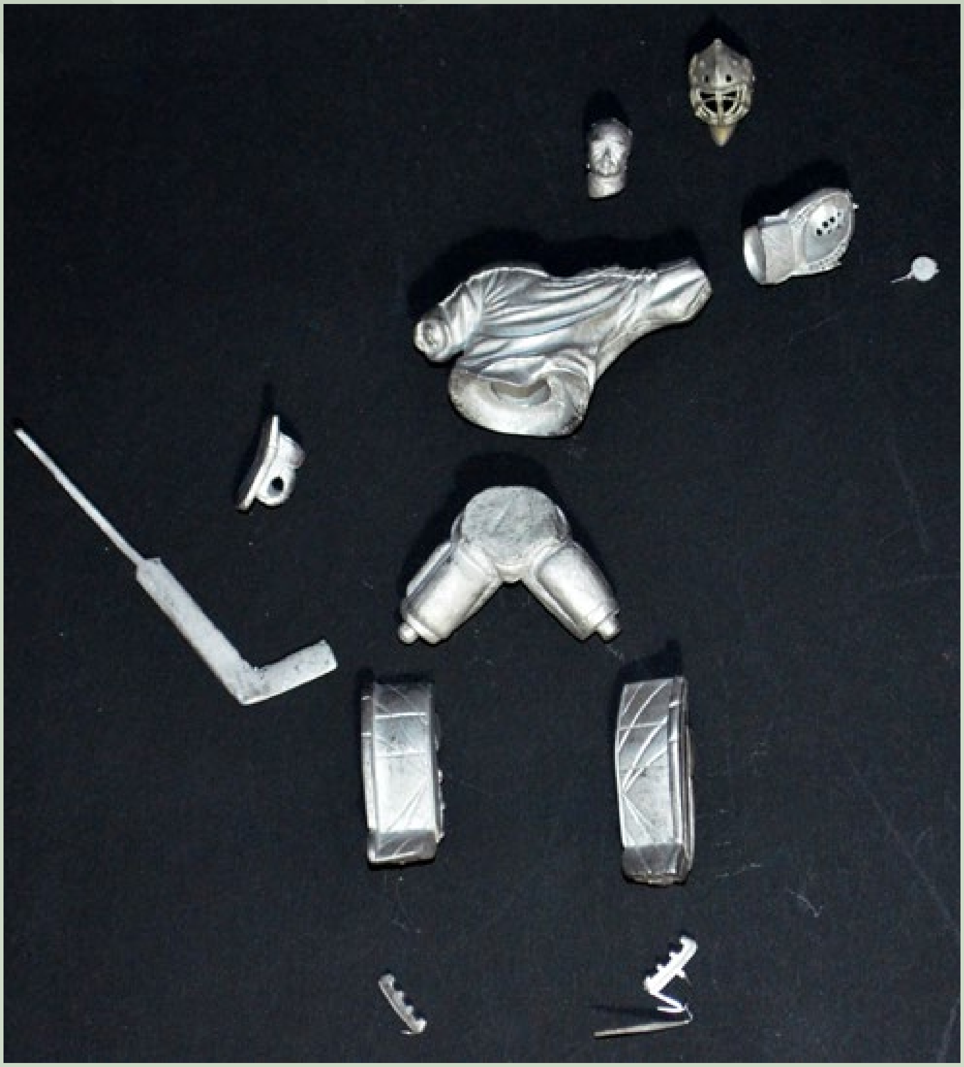
About five days later, the mini arrived at my doorstep. To be honest, I didn't know what to expect. Since the paintjob is at least 4-5 years old, this was not a new mini to say the least. Would the mould still be good? Would the parts fit? How much prep work did David have to put in to make that piece? These were the questions that had me on needles.

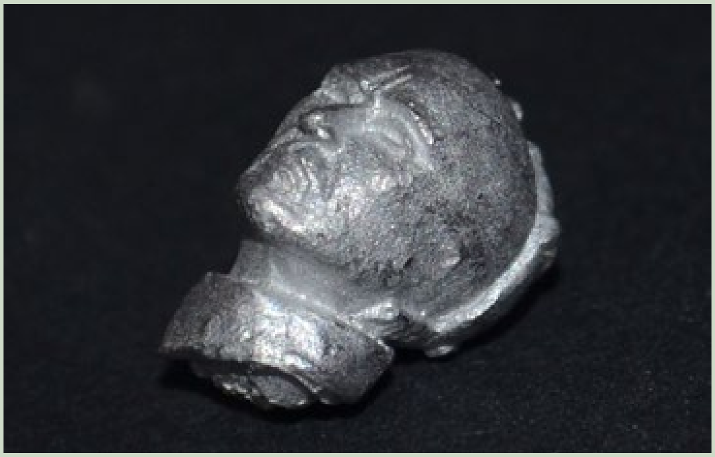
Scorpio Models
75-001
Icehockey Goaly
Scorpio Models



The box is a standard cardboard box with a colour label glued to it. Inside, the white metal bits were protected by two sponge protectors. Overall, it's a well packaged item that reminds me most of how the Scale 75 guys protect their minis. There are no loose parts that may get damaged during transport and even the goalie's stick was unbent.

The goalie is posed really dramatically trying to catch a puck going over his left, catcher glove hand. The pose is quite realistic and what's most important is all the 12 pieces fit snugly together. The miniature is cut into meaningful parts which make the assembly easier. The goalie consists of the head, a separate helmet, torso, catcher glove, stick glove, stick, upper legs cast in one piece, two legs with goalie pads, two ice skate blades and a puck. This way, the modeller is provided with ample opportunity to fine tune the pose without having to resort to cutting or reposing.



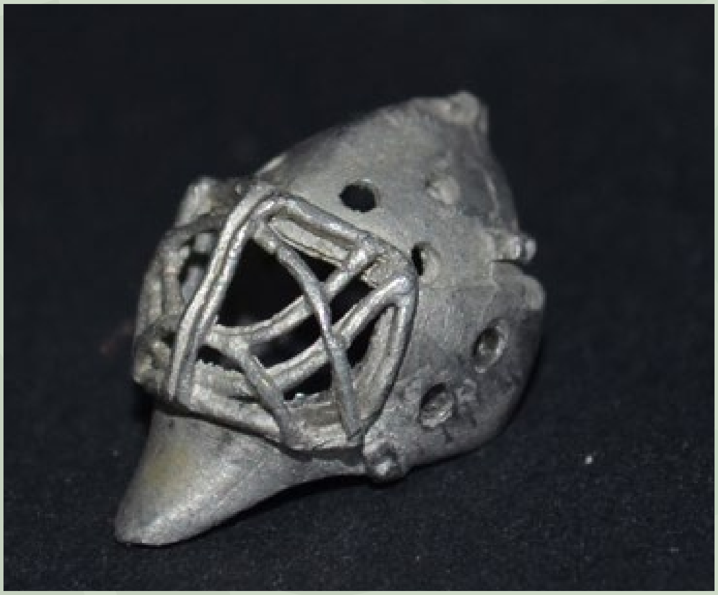


The quality of the cast (and subsequently the mould) is good. As can be expected, there are some mouldlines that need to be removed before assembly and there is some excess material left over in the ventholes of the mould that needs to be cut away. However, the overall quality is quite high. The only part lacking in detail a bit is the head. The facial features could be a bit better. That said, I really don't mind it as the excellently sculpted helmet is supposed to go over the head hiding most of the features.

Overall, although I am ice hockey biased, I would highly recommend the miniature.

Finally, we would love to thank David Powell for allowing us the use of the photos of his painted mini. If you would like to see more of David's work, visit his Putty and Paint gallery here.

KOHO
EVOLUTION
SH
EVOLUTION
KOHO
KOHO



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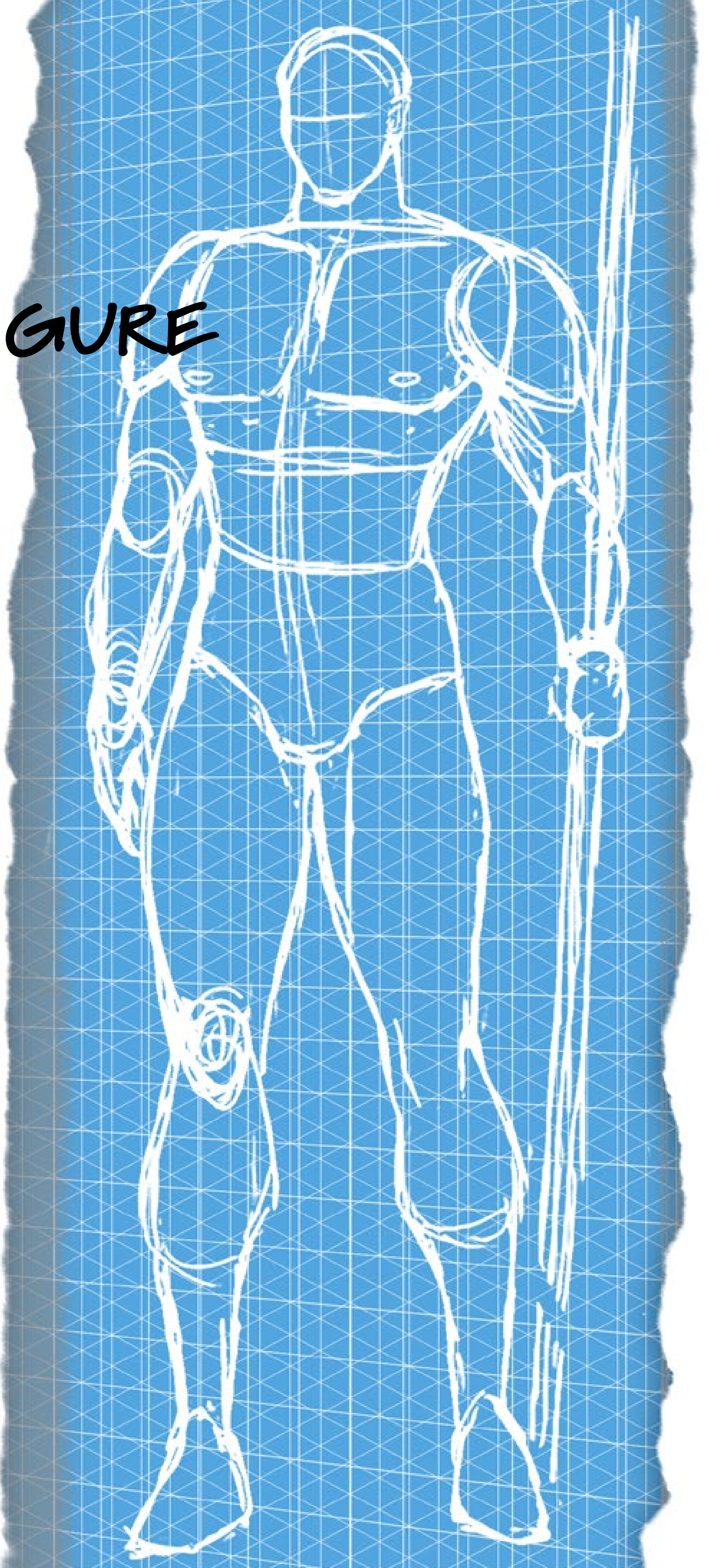
TUTORIAL

MAKING A FIGURE

FROM CONCEPT TO BOXART

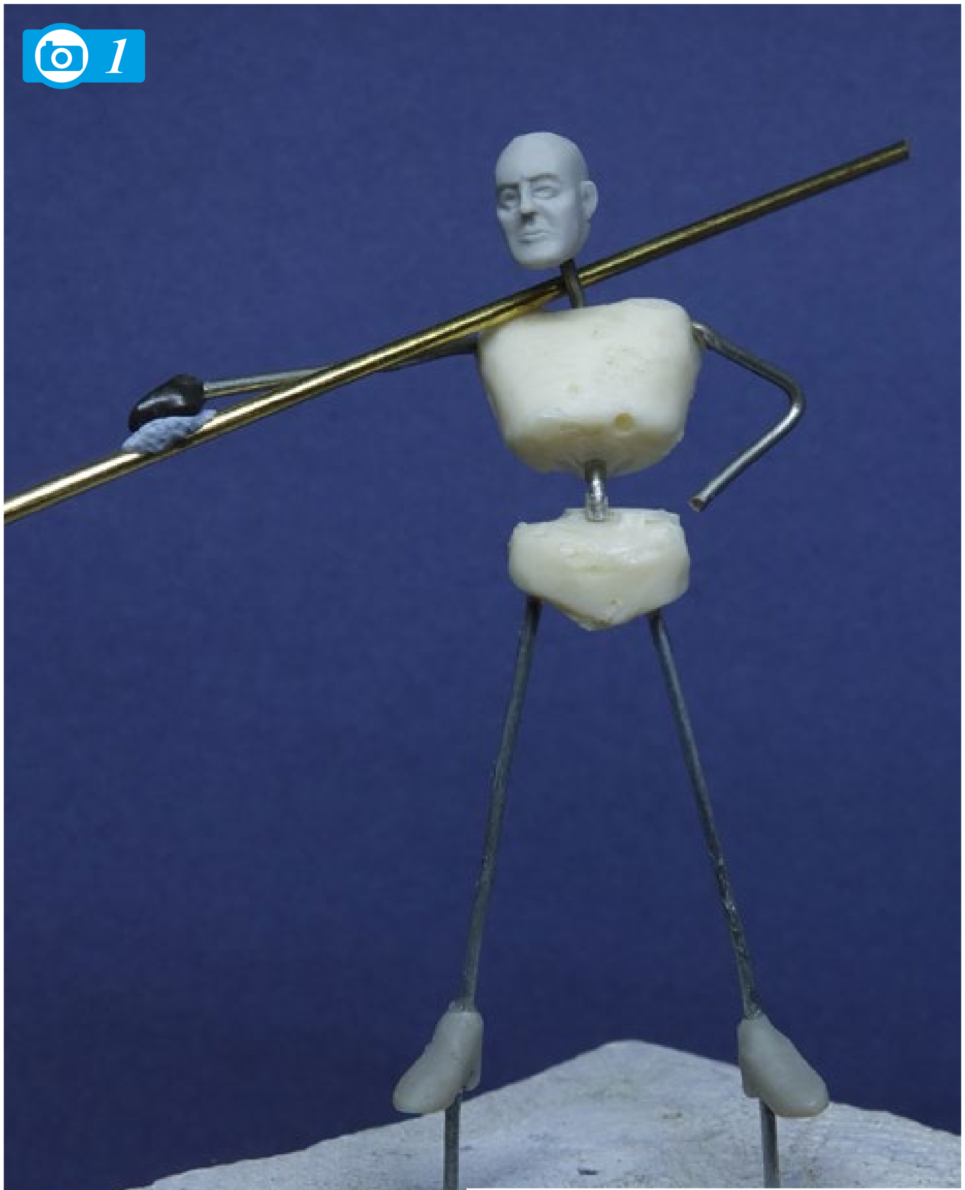
By Ian Succamore



I would like to start this article by stating that it was never my intention to sculpt figures commercially and to some degree, I still do not. I sculpt figures for the fun of it. I choose which figures I want to sculpt and I only choose the ones I have an interest in. It just so happens that when I sculpt a figure, somebody wants to cast it. This is fine with me; it just presents a few other engineering problems when it comes to the sculpting process, which is what I wanted to focus this article on.

The usual course of action for commercial model companies these days is to produce something that people want to buy. This might seem like an obvious statement, because if the companies produced something that people did not want to buy, then they would not last very long in the current market place. This is the reason we see many types of Napoleonic figures, or Roman figures, or a seemingly endless varieties of World War II Germans. As many of you may know, I am in to the former, but not the 2 latter periods mentioned. I have also sculpted the odd Viking. For this article, though, I wish to focus my attention on a figure from the English Civil War period. The dress code was not a uniform one in the early part of these wars, so this chap could hail from any part of Europe in the 17th Century. Essentially it will be up to the painter to decide.

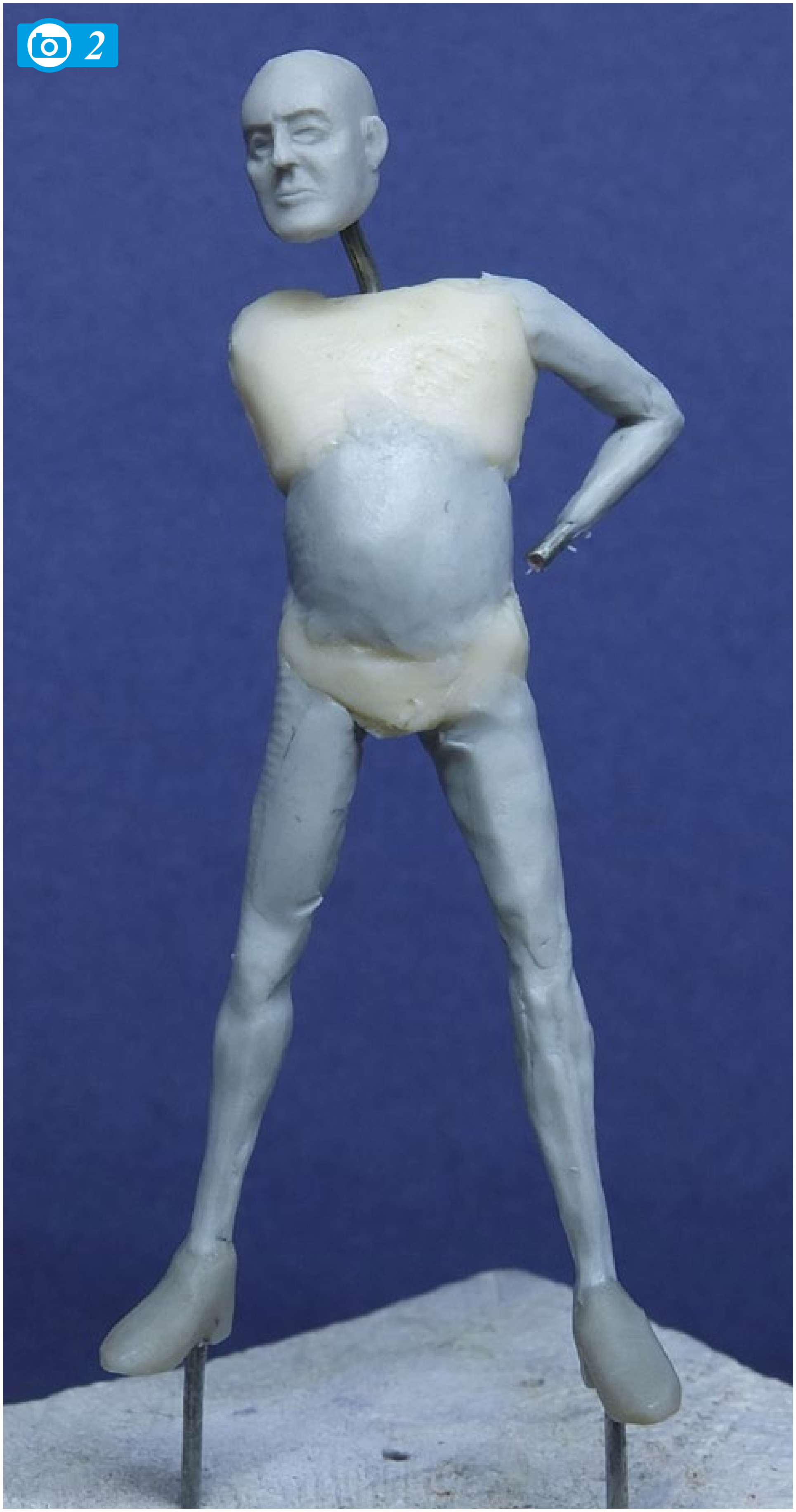
For those of you wanting to learn more about the period, I can direct you to the excellent Osprey books, which are many and varied and always instructive. For those of you who get their muse from works of fiction, my particular favourites are “Rebels and Traitors” by Lindsey Davis, “The Shadow on the Crown” series by Nicholas Carter and the excellent “Stryker” series by Michael Arnold.


1

SCULPTING

The armature was first laid out in pieces on my bench and measured up to fit my chosen scale of 54mm. I chose a suitable head that I had sculpted some time ago. This one was once the head of an English infantry officer. I then drilled out the desired holes in which to place the paper clip wire for the arms and legs. The pose I wanted was a fairly standard one, stood with legs apart and a halberd over his shoulder. To make this slightly more heroic, I placed his legs further apart than a normal man would. I also added an extra-large curve to his lower back and to counteract this position, I placed his head jutting further forwards (photo 1). For extra ideas regarding poses and how to manipulate them to a more heroic advantage, I can think of no better publication than “How to Draw Comics the Marvel Way”. The basic concept of this is to accentuate every movement beyond what is normal, to make it look more heroic and therefore more interesting to the viewer.

HOW TO DRAW COMICS
THE MARVEL WAY
BY STAN LEE
AND JOHN BUSCEMA



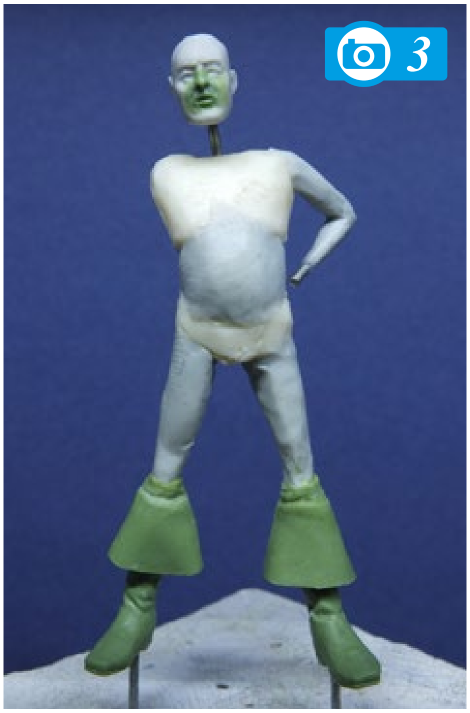
The basic pose was then fleshed out to give the limbs some bulk onto which the putty can adhere to when the figure is being clothed. I like to give a general definition to the musculature, but I do not spend too much time worrying about this. The idea is to get the joints in the right positions and the general definition of body landmarks accurate (photo 2). I left the neck until after I had completed the face, as I wanted it to be removable at this stage for ease of handling. The right arm would be sculpted separately from the body, as this would be easier to be cast as a separate item. This would, however, present some difficulties in the future.

I mounted the head into a pin vice and then went about carving up the face. I increased the definition to the eyes and I re-sculpted the nose and mouth using a mix of Magic-Sculpt (MS):Duro, mixed 1 part MS to 2 parts Duro. I use this mixture almost exclusively for sculpting these days.

From the ground upwards, I began with the boots, starting with the sole and then adding bulk around the fore and hind foot, followed by the folds around the ankle and then up to the knee which was then left to dry. For the turned down tops of the boots, I added a rolled out sheet of putty that had been in the freezer. I place my left over putty in the freezer because it retards the curing process, meaning that when the putty is retrieved the following day it is still usable. After a few days, however, it starts becoming too hard to work with. Instead of just discarding it, I roll it out as thin as I possibly can and then place it back in the freezer again. The cold means that the putty never goes completely hard, so that when you get it back out again it can be cut to shape and still be bent without snapping. The sheet of putty was then super-glued in place, and then made good with some more putty as necessary. After it had dried, I then sanded the join smooth so that it was invisible (photo 3). If I was making a one off figure to paint for myself, then this would probably be where I would finish with the boots. The undercuts (overhangs) left by sticking on the thin sheet of putty would not last the casting process, though; even if they did, it would be very difficult (practically impossible) to remove them from the casting rubber afterwards. As no one will look up under the overhangs of his turned down boots anyway, this area can be filled in with putty. This process will take place in many areas over the figure to ensure it comes out of the moulding rubber successfully and to ensure that the copies can be removed from the casting rubber with all the detail intact.

The tops of the trousers were next. Admittedly they looked very plain here (photo 4 and 5), but I was not too bothered about sculpting neat folds up near the groin. This area was going to be covered over by the tails of the buff coat, so only basic folds were required to give the idea of the direction of the folds. I could then extrapolate those folds downwards towards the knee.

At this point I decided to add the neck. The head was still removable, as I wanted to have this cast separately for use at a later date on another project. The right arm was also fleshed out and temporarily put in place. A small portion of the wire from the right arm was still in the torso at the shoulder, but not much. This meant that the arm was held on by the putty alone. This was so that when I wanted to remove it I could easily snap it off cleanly. Dry fitting of the halberd was essential though, to ensure a natural fit throughout the whole process. The groove along the right forearm was the indentation it made into the wet putty.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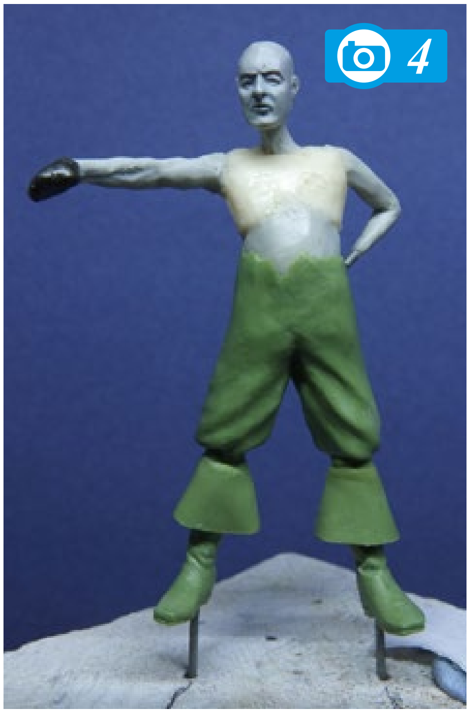
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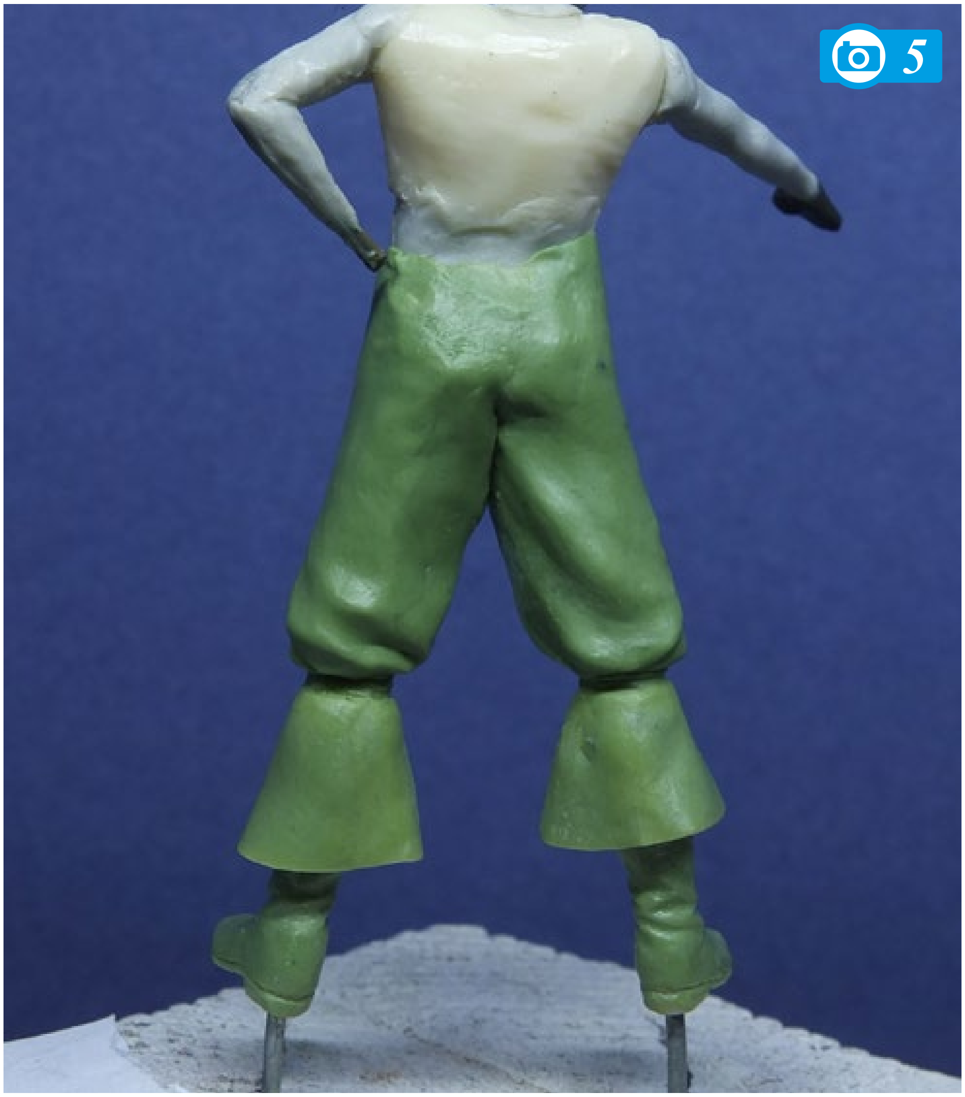
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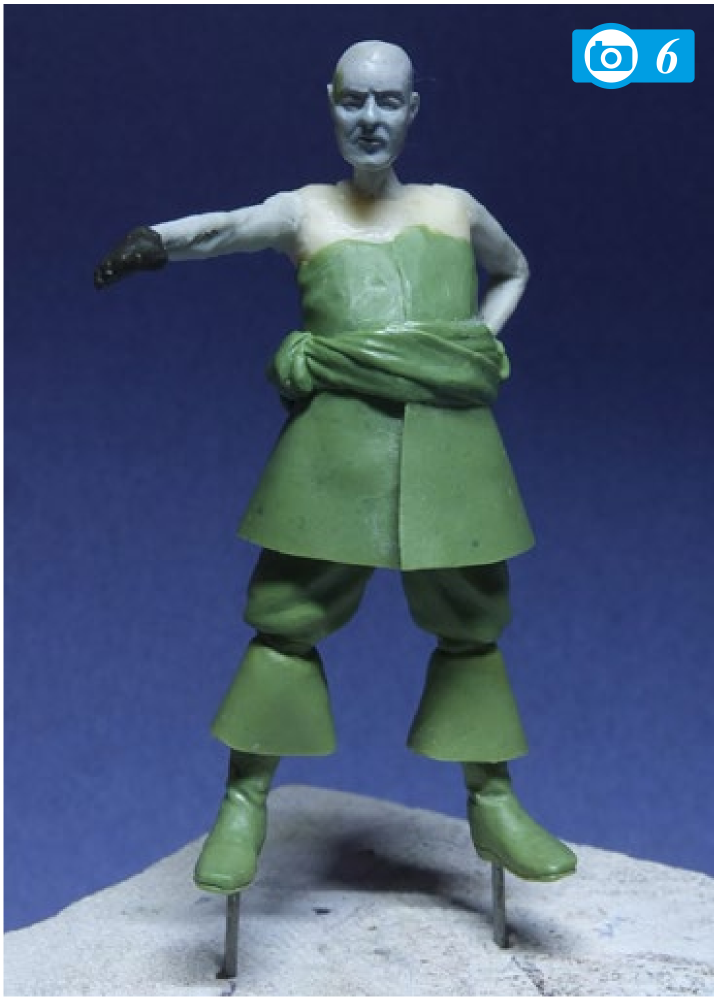
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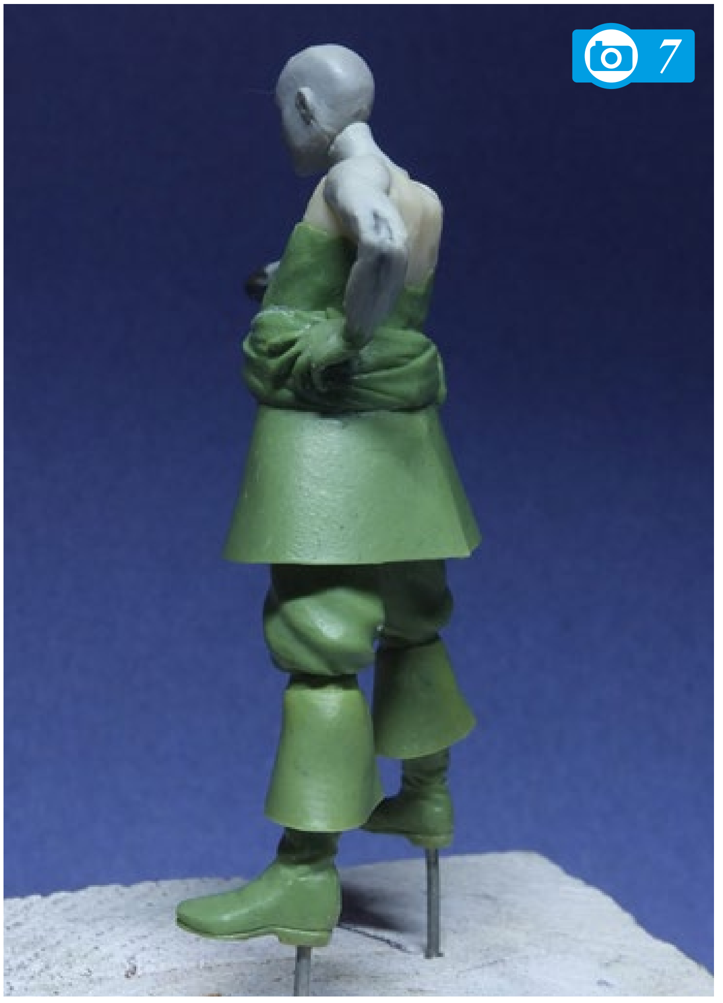
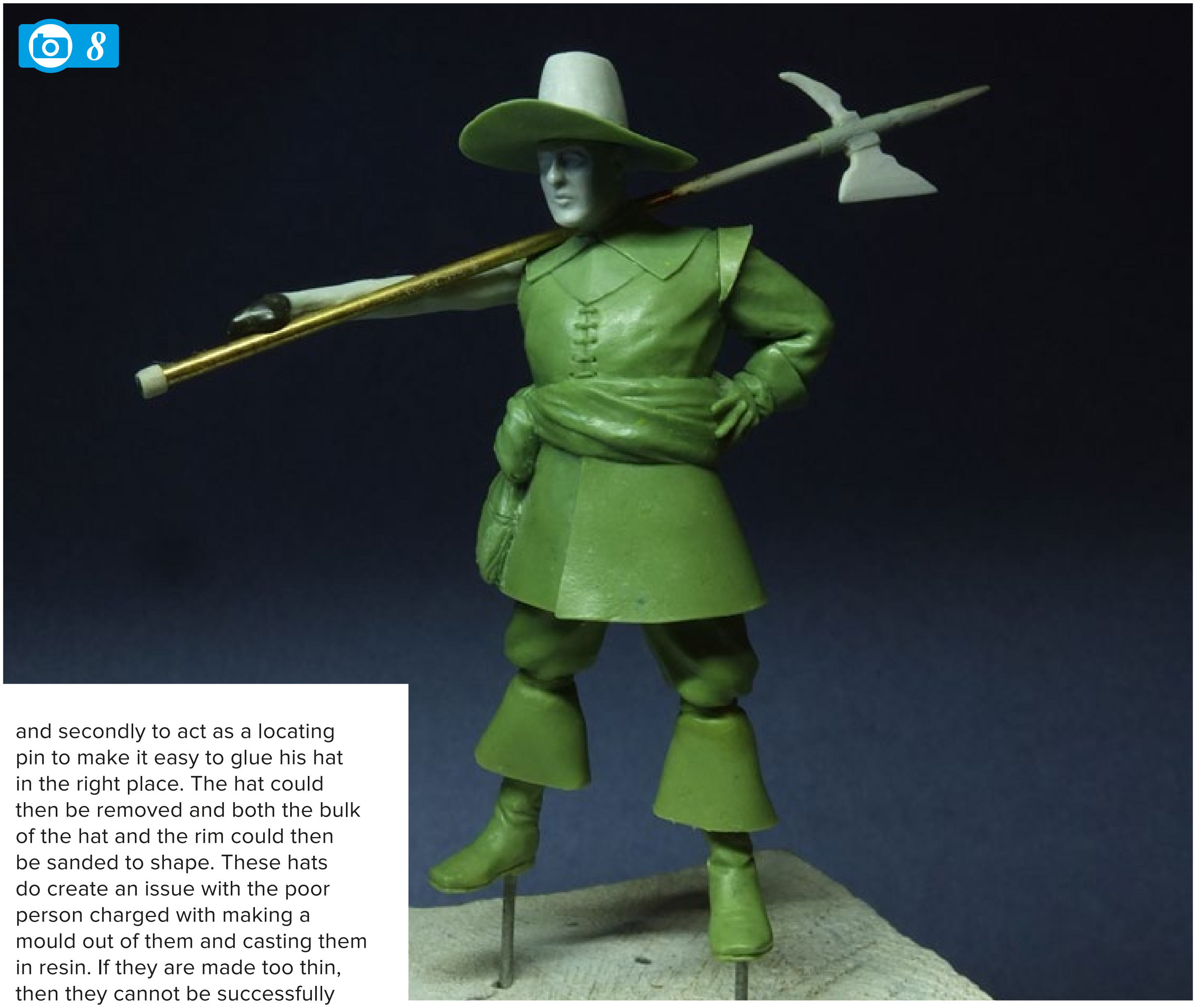

7

With the legs completed, I began sculpting the coat tails. These were done in exactly the same way as the boot tops, only on a larger scale. To cut the sheets of putty to the correct shape I always start with a paper template. I have a large number of these now, as when I have thrown them away in the past, I always seem to want them again! The coat tails look rigid for a good reason: He is depicted wearing a sleeveless buff coat which was common during the wars of the 17th Century. I had the pleasure of being present at a re-enactment of the battle of Naseby last summer and I met a gentlemen dressed in one of these. I was amazed at just how rigid his buff coat was. There was no way to force folds into it. When it came to sculpting the top half, I did use some artistic licence and added some folds around the trunk underneath the armpits to give the impression of movement and wear. I deliberately made these folds wide and shallow in keeping with the heavy inflexible material (photo 6).

The sash was next to be added. These sashes were quite large and wide pieces of material, so plenty of bulk was added to the sash and especially to the knot on his right hip, as if it had been wound around a couple of times before it was tied. Over the top of this, the left hand was sculpted. Again remembering that this was going to be cast, I made the fingers conform to the sash wherever possible, but still retaining the realism which is not an easy task. The hand was fine-tuned with a scalpel blade and sanding sticks before adding more putty and repeating a number of times. The sharp eyed will notice the change to the knuckles in later photographs (photo 7).

The gorget was sculpted straight onto the figure. Using another paper template, I cut out the collar and laid it in place over his shoulders to dry. The epaulettes were created in the same way, although these were glued on; the left one to the main figure and the right one to the right arm. The epaulette would form the main join line between the torso and his arm, therefore concealing the join. To supplement this, both surfaces were worked, reworked and sanded many times to ensure a neat fit.

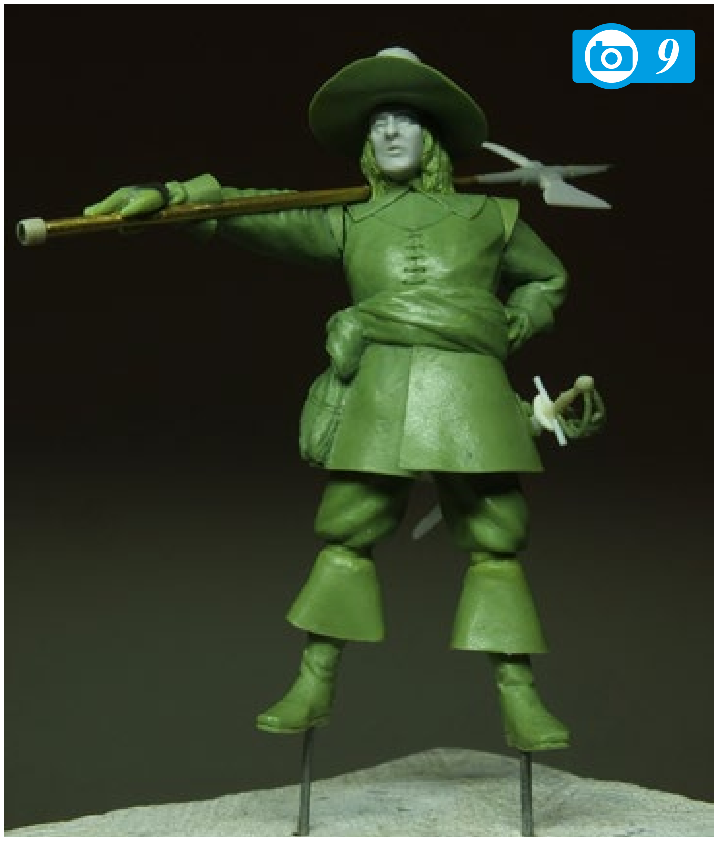
The hat began as a flat sheet of putty. This was temporarily laid over the top of the flattened head (I sawed off most of the top of his head). Through the dried out putty and into the rest of the head I inserted a small piece of wire, firstly to act as a scaffold over which I would sculpt the rest of his hat

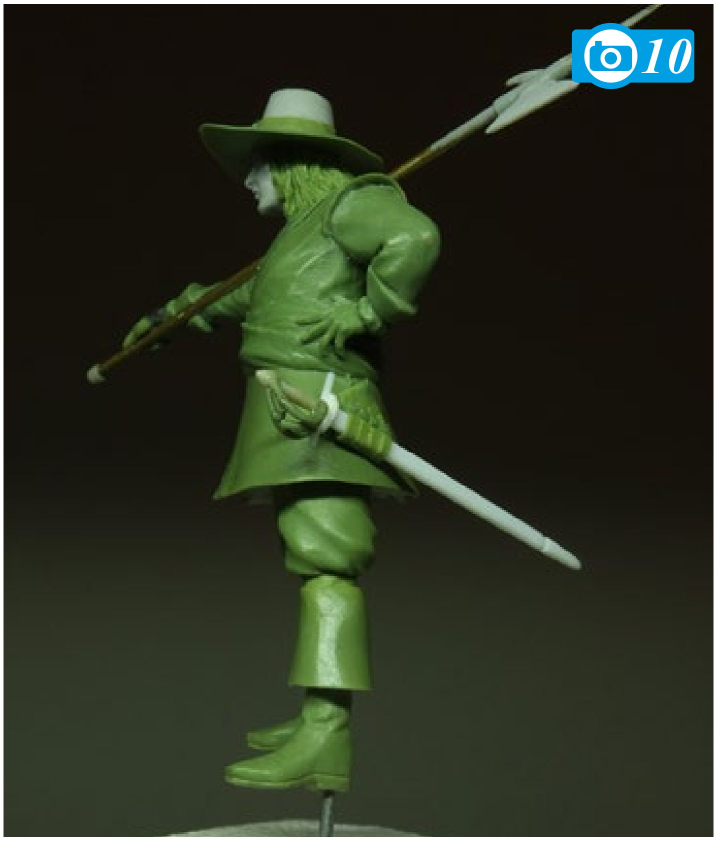


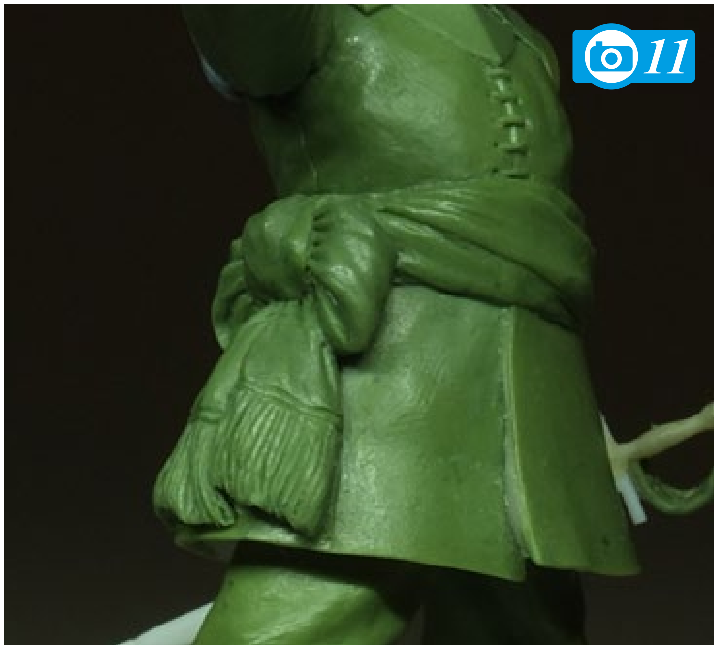
and secondly to act as a locating pin to make it easy to glue his hat in the right place. The hat could then be removed and both the bulk of the hat and the rim could then be sanded to shape. These hats do create an issue with the poor person charged with making a mould out of them and casting them in resin. If they are made too thin, then they cannot be successfully cast. When they are put in a vacuum chamber to squish out any air bubbles, this pushes the sides of the mould together, so many of the castings fail. However, if the brim is made too fat, then it looks oversized and out of scale. It is a difficult line to tread as a sculptor.

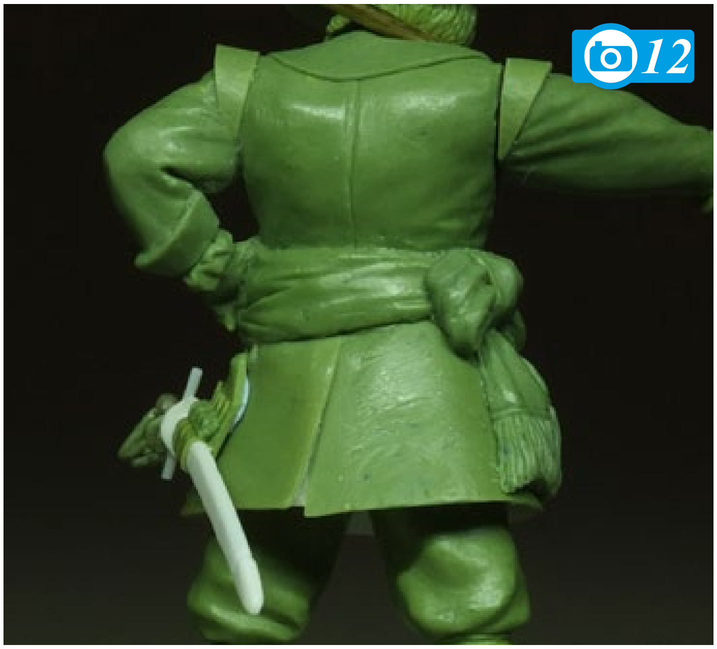
The halberd presented a completely different challenge. The brass rod in the original picture was used as it was approximately the right length. The brass was filed down with a metal file to create the straight blade at the top. When researching what shapes halberd were, it became very apparent that I could choose whatever shape I wanted, as long as it had an axe on one side and a spike on the other. I chose a simple axe head design and a spike shaped like a hook, for hooking mounted men from their horses. These were cut to shape from plastic card and then sanded to make the edges either look ornate, or sharp. The ferrule at the bottom was MS sanded to shape. The spike and blade were then super-glued to the shaft of the brass rod and made good with MS (photo 8).

A word of caution needs to be made regarding laces. The ones tying up the front of his buff coat required many attempts to get right. If they are stuck down using a wet on wet technique, then they will probably stay put. If, like me, you wait until things are dry before moving on, then you will find that the wet putty does not always stick to the dry putty and sometimes requires a dab of super-glue to assist the adhesion. This is of more importance when considering casting a figure, because details like this will just pull off in the rubber mould, meaning the detail may well be lost. The middle two laces were done a half dozen times, because they kept falling off!

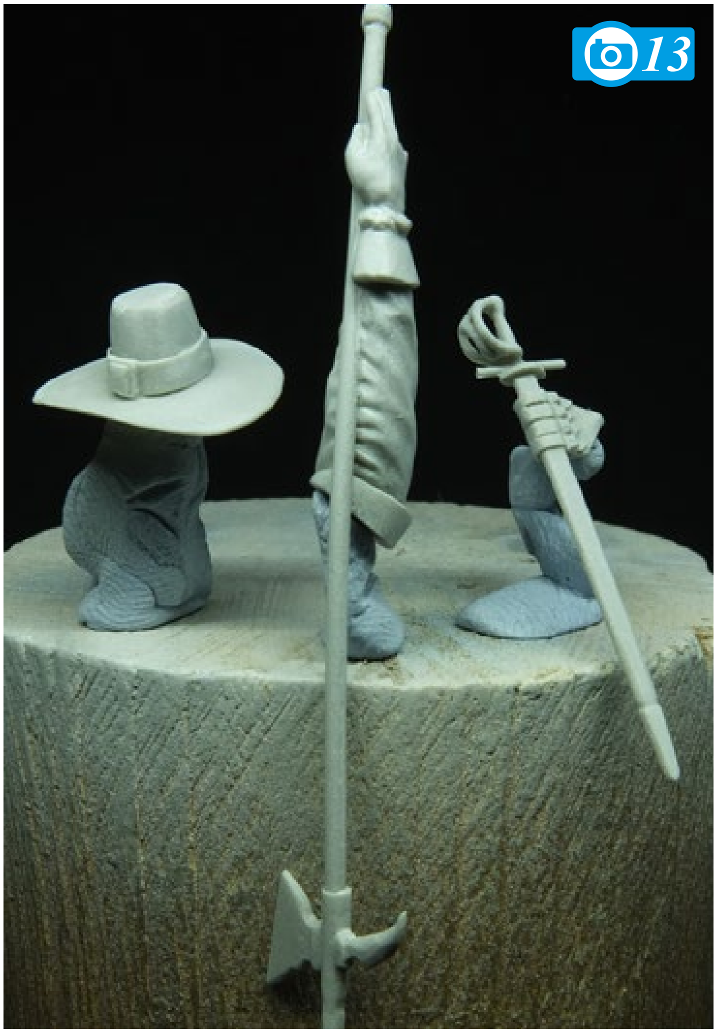








The sword was made from plastic card, plus sheets and strings of putty which were half cured, cut and bent to shape. Sculpting the hair with a hobby knife, the right hand and the right sleeve finished the sculpting process (photos 9-12). Care was taken to ensure that the halberd continued to sit correctly on his right sleeve and the hair over his shoulder/around his neck. Halberds are heavy and will indent both cloth and hair. Too often I have seen figures with heavy objects laying on them seeming to defy the laws of physics, so I was particular in ensuring this did not happen. This was especially tricky as the right arm and halberd were all one piece. The halberd slots into a groove left in the figure's hair. It was difficult to get the join at the shoulder smooth, but some fettling with a hobby knife, plus adding more putty followed by more fettling finally achieved a clean join. The figure was then sealed with Mr. Surfacer 1200 through an airbrush and sent for casting.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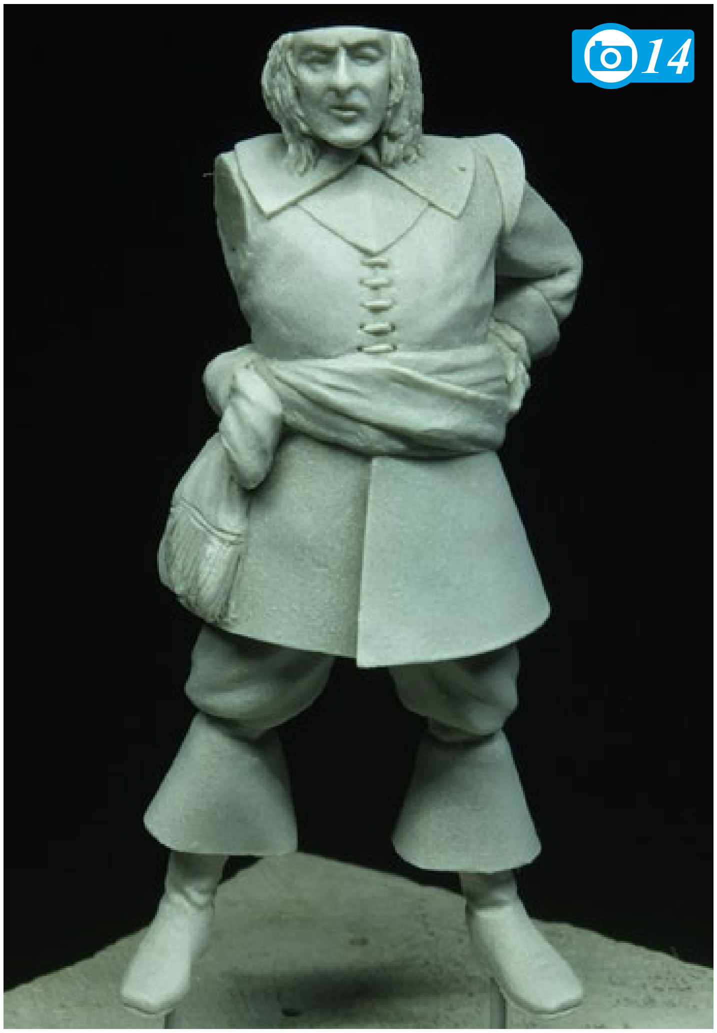
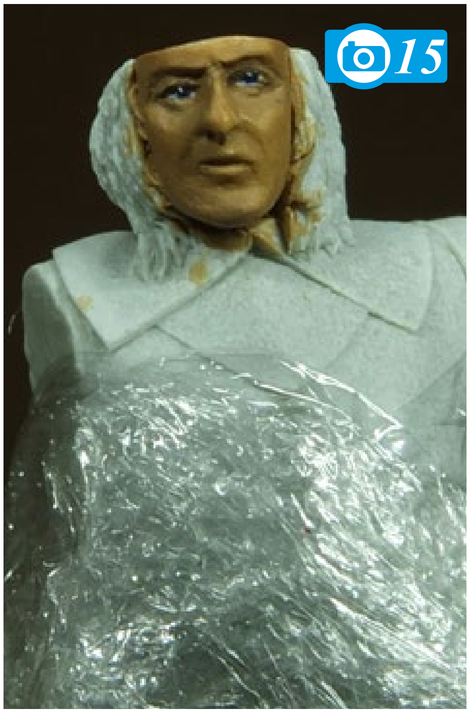

14

PAINTING

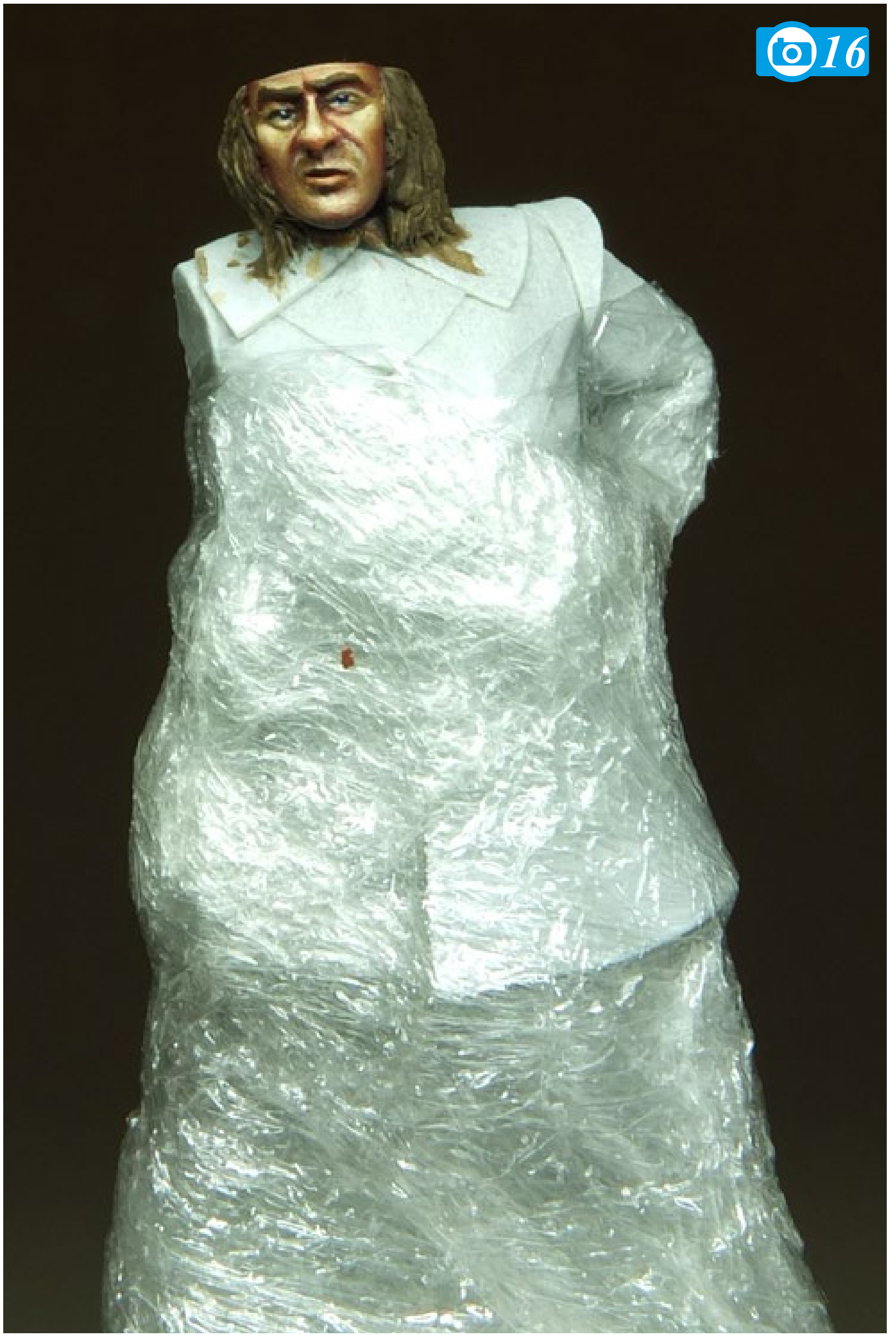
The figure was returned to me in a four piece resin casting; the hat, sword, right arm/halberd and the main body. Removing the casting blocks from the hat were tricky. A gentle and steady approach is required with a very sharp scalpel blade to remove the excess resin in very small increments. Patience is essential in this; otherwise the hat brim with just snap and the piece will be ruined. All other mould lines were either scraped off with the edge of a scalpel blade or with various grades and shapes of sanding tools before the parts were primed with Citadel Skull White applied with a rattle can (photo 13 and 14).

At this stage, I always wrap my figures in cling film. When painting a figure I have a tendency to not only hold onto the block of wood it is pinned to, but also to the unpainted parts of the figure. As I paint from the top down, I gradually move the cling film down as I go to expose the next part to be painted. By doing this it ensures that I do not get the oils from my fingers over the figure, which in turn ensures that the acrylic paints adhere properly to the primed surface of the figure. Photo 15 shows the cling film in place. The eyes have also been painted at this stage. I find that recently I have needed to paint the eyes a number of times on my figures. My vision is not what it was, so it usually takes a couple of attempts to get them to a standard I am satisfied with.


15

My flesh palette these days tends to be very similar to that used by Jaume Ortiz Forns. I do use the colours in a slightly different way, however. Some folk like to paint in opaque "blocks" on to the figure, sketching/blocking out the highlight and shadow areas first and then blending them in afterwards with washes over the edges. Personally, I prefer to build up transparent layers of paint that stain the surface, gradually building up the intensity of the colour as a new layer is applied. Any hard edges to the paint can be quickly feathered out to accentuate the sense of the paint blending with the underlying colour. Using paint is similar to using putty in so much as it is practice that leads to a development of your own style that you are comfortable with. Using styles other people have perfected is fine, but eventually with practice a transition will happen that leads you to your own style. I am still developing my own style that I am getting comfortable with, although I am never truly happy with what I have done or how I have done it and I am always seeking ways to make my painting easier and more effective. Photo 16 shows the completed face.

My intention was to show a step by step procedure of painting this little Sergeant. After painting the hat, however, the figure became a nuisance to photograph as his face kept disappearing into shadow. The clothes then appeared washed out when I decreased the shutter speed. Eventually I gave up spending my time trying to get a decent photograph and concentrated on the painting instead. I also considered doing an elaborate paint job, with striped trousers and scrollwork. I abandoned this idea, though, as it is not representative of the period I wished to depict. Foot soldiers in the English Civil War seemed to wear very basic clothes, as opposed to the horse riding Cavalier counterparts who wore very flamboyant dress.


16

The remaining photos show the finished piece and I would like to share a few thoughts and notes about how I achieved the different effects you can see.

THE BUFF COAT

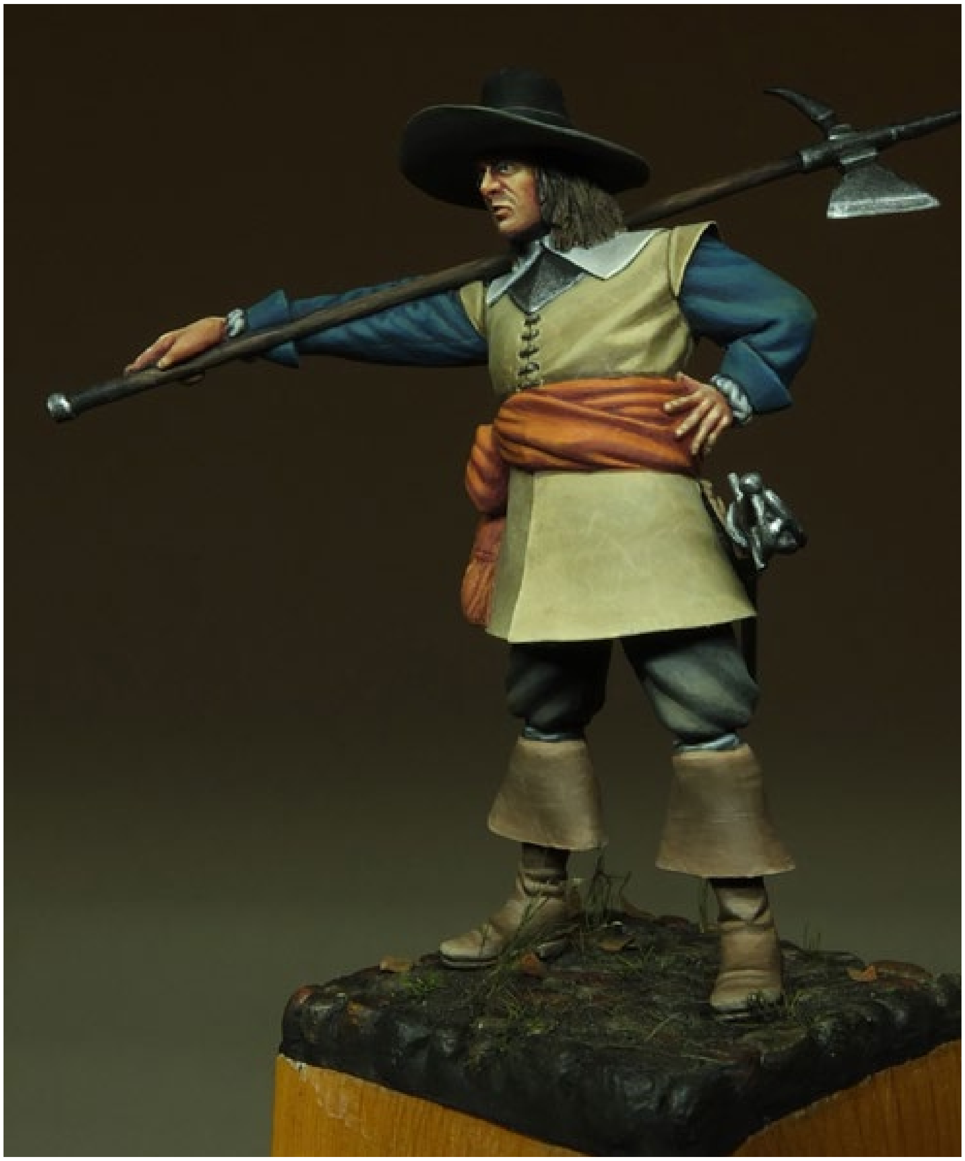
These coats are sturdy and rough, but also easily scuffed and scratched. I wanted to depict a veteran soldier, as all Sergeants undoubtedly were at this time, being given the rank based on merit. I did not want him to be mud and blood splattered, though. Creating a happy medium of a worn look but not too dishevelled is not too difficult with a little attention to detail. Dirty fingernails or a faded look to the clothing at the knees, elbows and cuffs, for example, can enhance the look of someone having been outside for some time. It is the same with all clothes. I therefore added many minute scratches across the buff coat with my highlight colours (mostly Vallejo Iraqi Sand). Some of these scratches were longer or thicker than others to take away an appearance of uniformity. Dark and light dots were also added at the edges of the garment, plus many, many washes of different earth tones varying from the green end of the spectrum through to the orange, all mixed with the lighter or darker brown tones. The boots were given a similar treatment to the buff coat, except with a darker brown.

ORANGE

It may seem strange, but I do not ever recall having to paint orange before! I could have gone with red for the sash, although red does seem to be a staple colour for me these days that I am very comfortable painting. Being a person who likes a challenge, I decided to go with the orange. It did take a number of attempts to paint the sash and at one point I was worried about the build-up of paint beginning to soften the details of the creases. I tried shading using a colour wheel to get the colour balances right, but that did not work for me either. I ended up with an orange that has a red bias. This looks fine to me, but I know it is not what I was going for. Next time I will trust my painter's instinct and stick to using a blue mix for the shadows.

COBBLES

The cobbles were made using small blobs of putty superglued close to each other. When cured, watered down PVA glue was run in between the cobbles and ground up mud from the garden was sprinkled over it to fill in the gaps. The excess was brushed away as if I was grouting in between wall tiles.

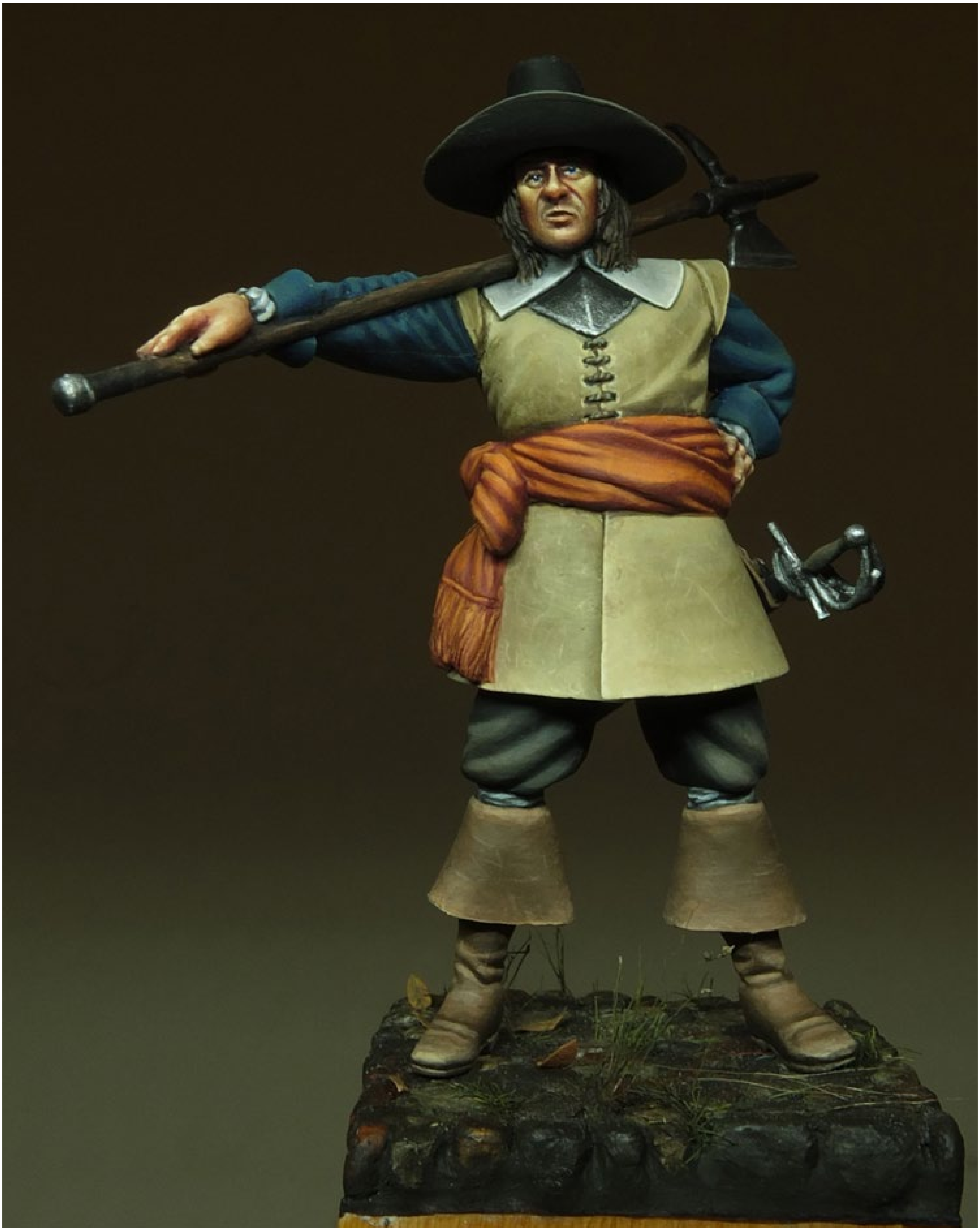


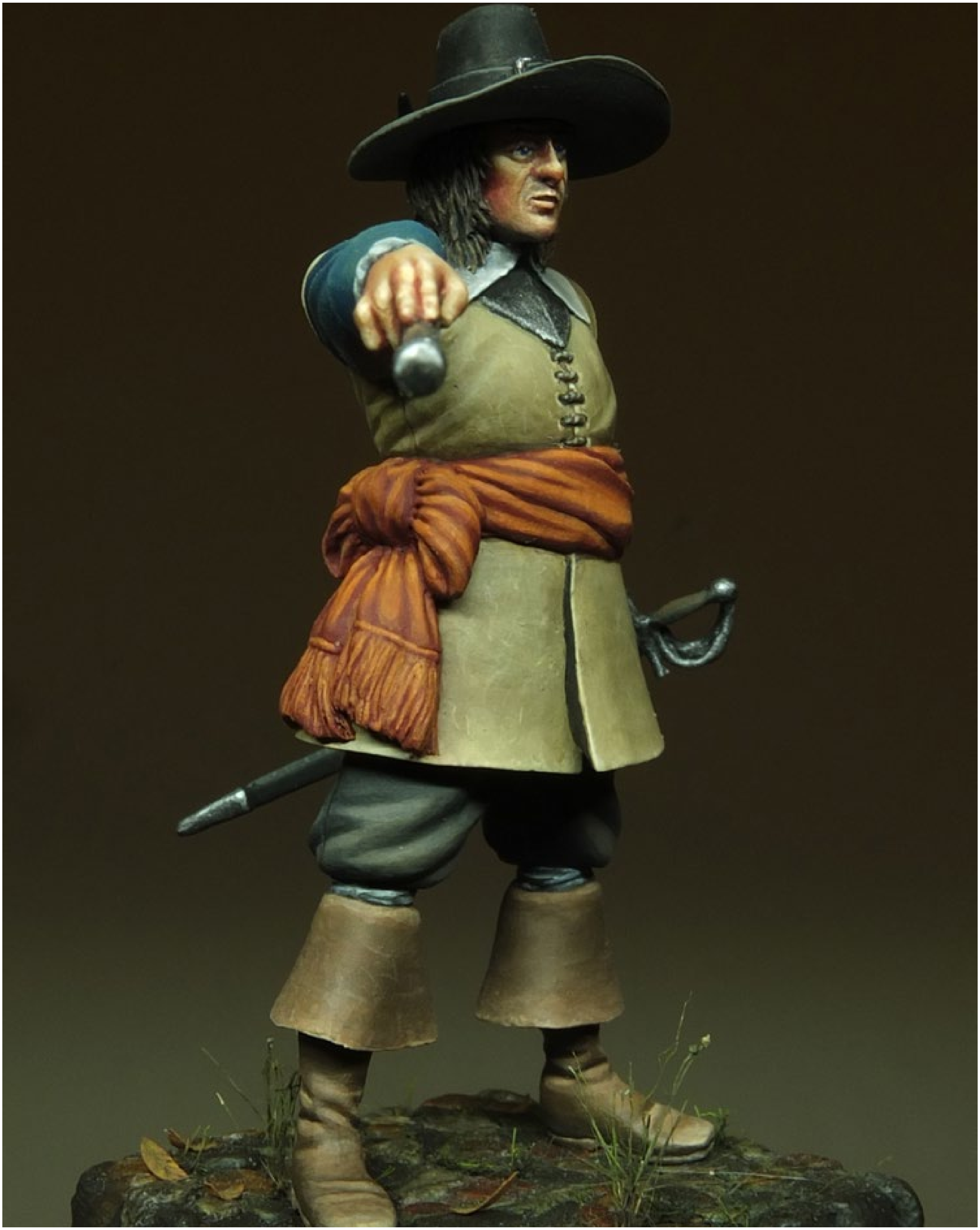
Attention to detail on the groundwork is important. So many times a good figure is let down by sub-standard groundwork. There is a place for dry-brushing, but if used there needs to be a variety of colours. Stones do not come in one shade of grey. For this reason I have used many different colours for the stone cobbles on the base of the Sergeant. They ranged from reds, browns, greys, oranges and yellows. The colours seem pretty vivid to begin with, but they are all married together with successive washes of browns and not dry brushed. The dirt areas in between the stones were dry brushed with a green colour to represent moss.

Finally some vegetation, leaves and grass were added into the larger gaps. It is this detail I was referring to earlier. 17th Century pavements were not treated with a pressure washer every spring, so plants would grow wherever there was a gap. I did consider adding a dollop of what a horse leaves behind, but changed my mind. However, now I think I should have added it.

If you want to know more, feel free to find me on facebook.

The English Civil War Sergeant is available from Elan13 Miniatures at elan13.co.uk, priced £14.





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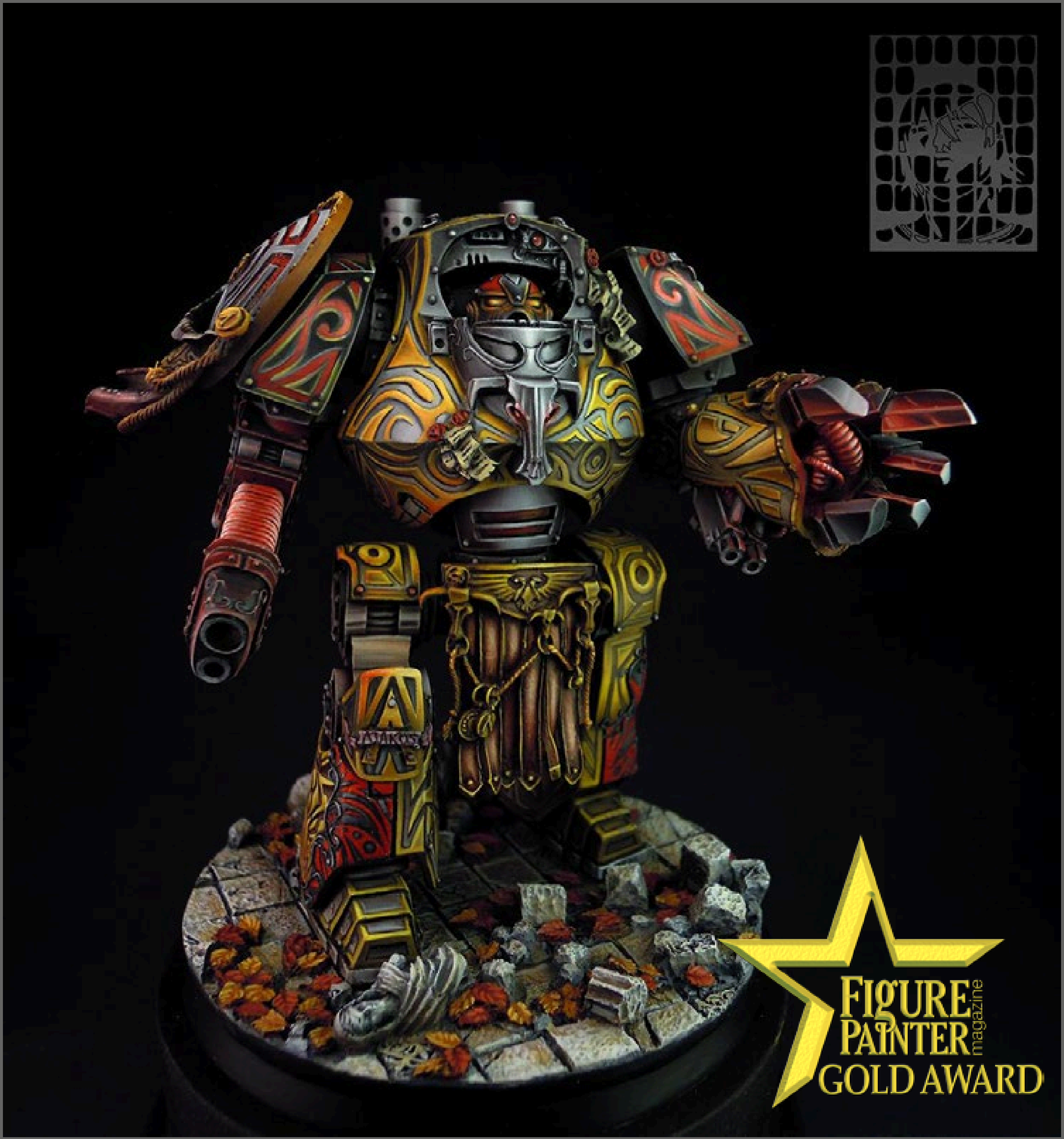
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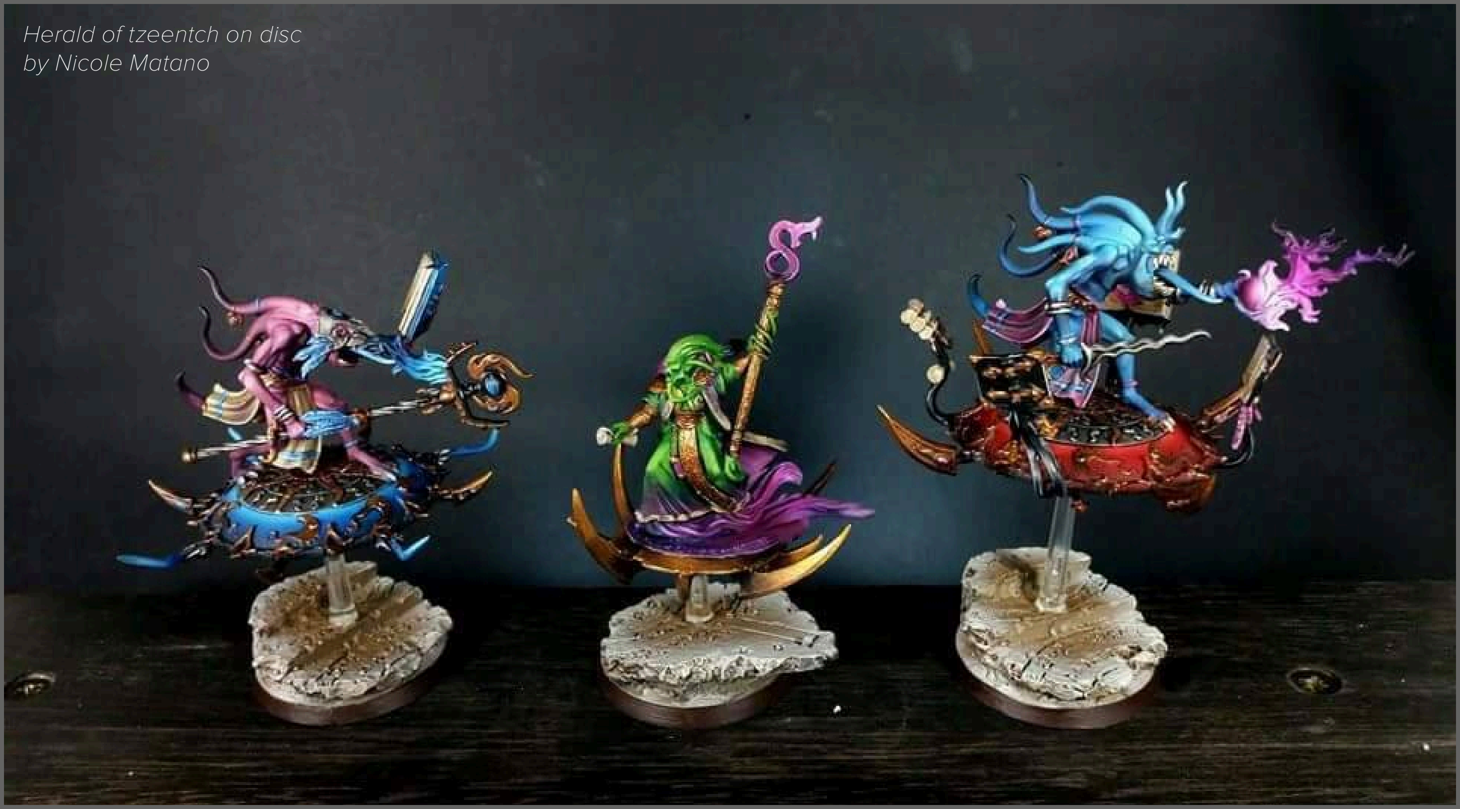

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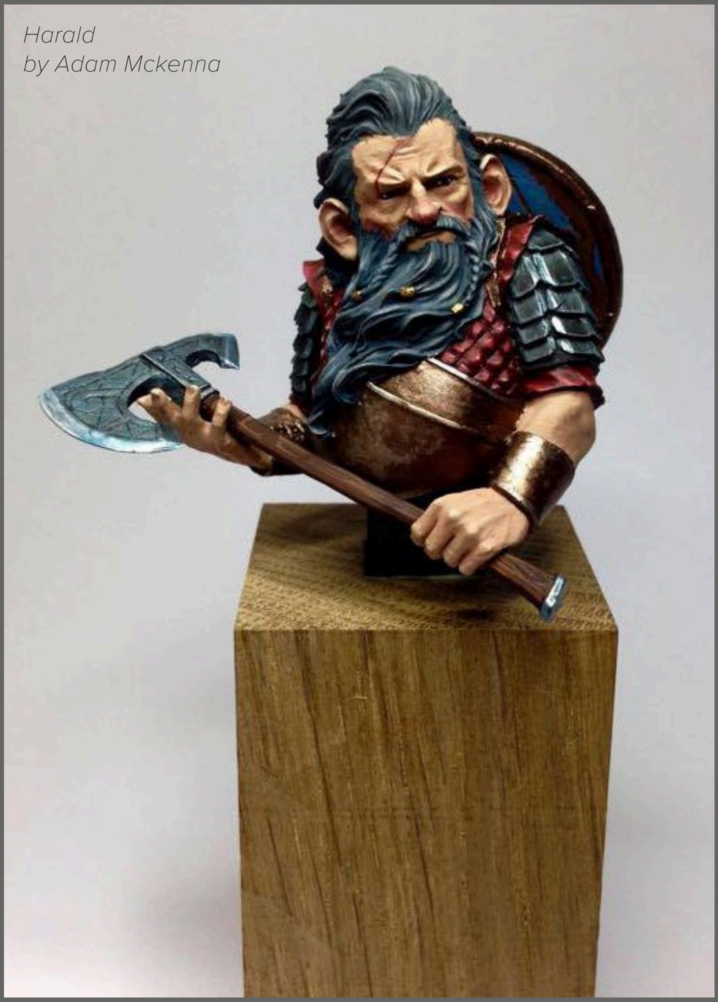

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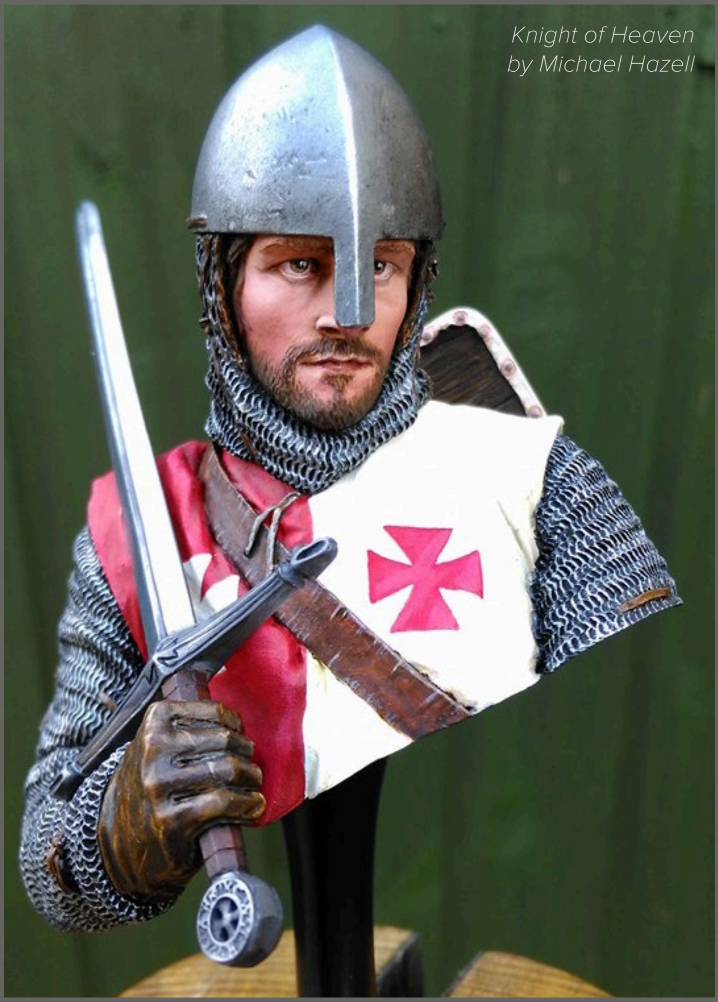

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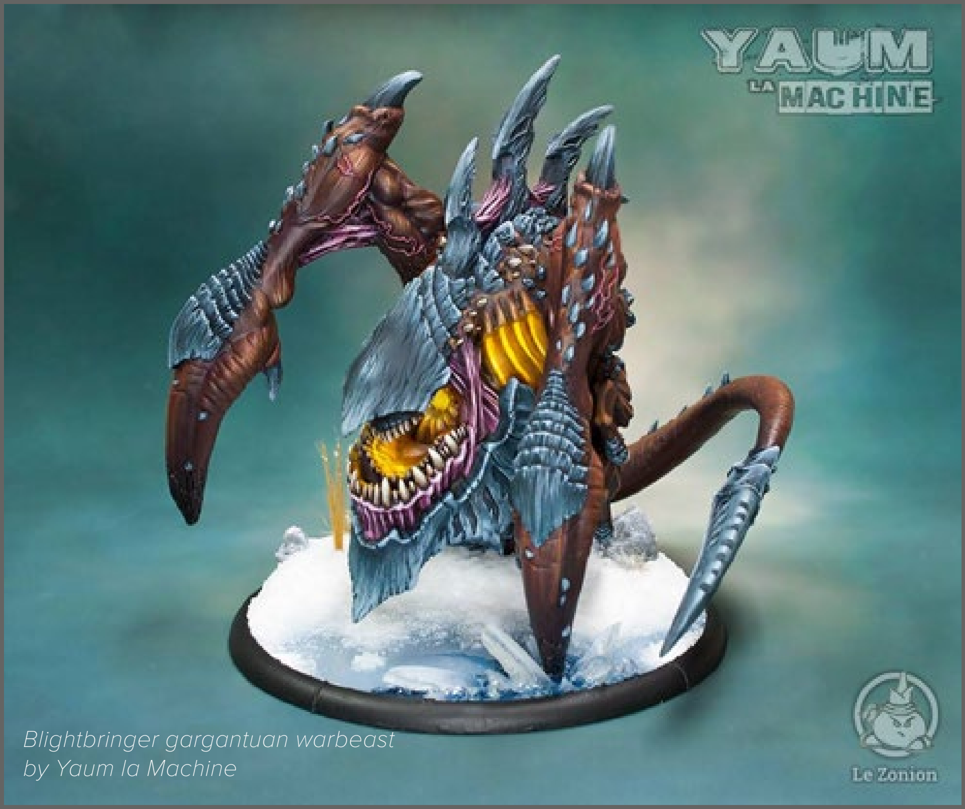
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Le Zonion

Blightbringer gargantuan warbeast
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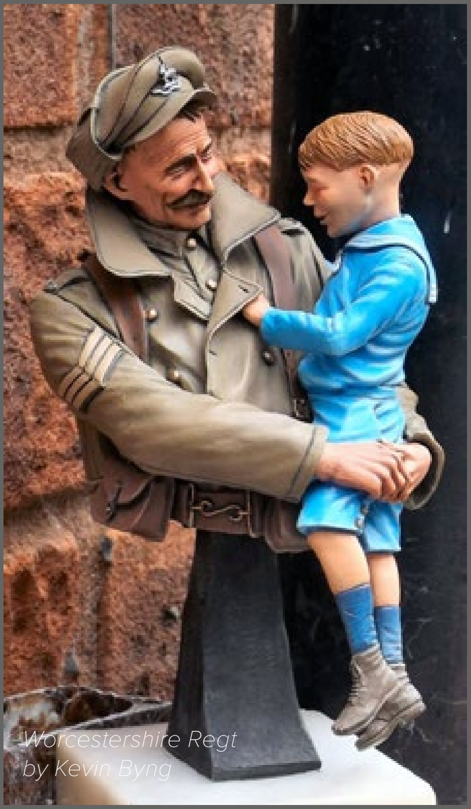

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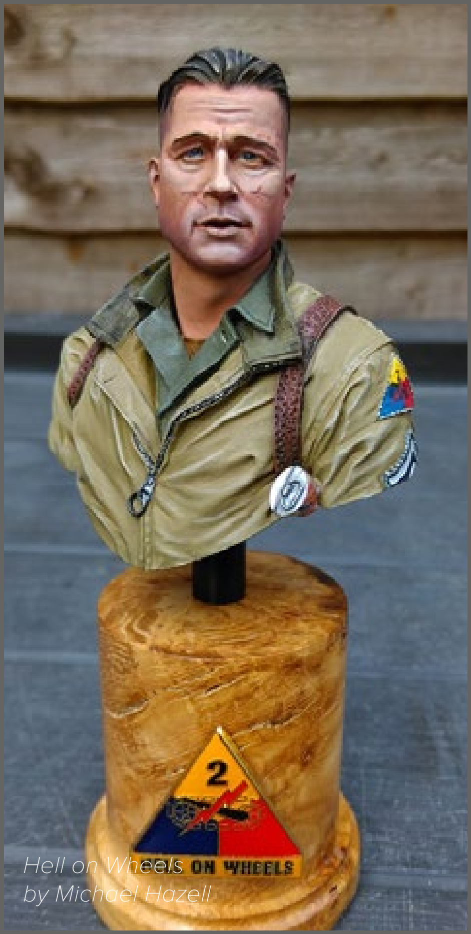
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HELL ON WHEELS

Hell on Wheels
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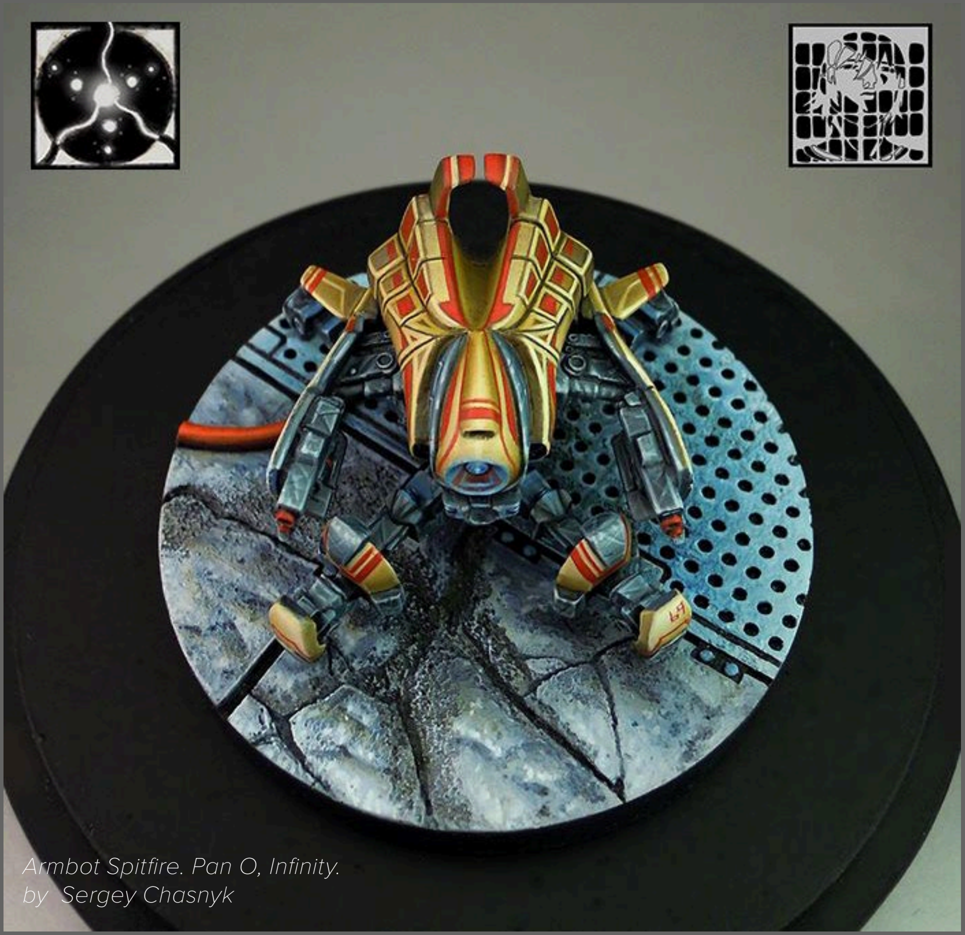

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The Dragon Lord

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